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THE AMERICAN SYMPHONY ORCHES-TRA, the only symphonic group organized specifically for the purpose of performing only for the Armed Forces, has completed a tour of twenty-eight weeks, visiting camps, forts, bases, and air fields. During that time two hundred and twenty-five concerts were given to a total audience of about 175,000; and a total distance of about 12,000 miles was covered. The orchestra was directed by Laszlo Halasz.



DR. GEORGE LeROY LINDSAY, director of music in the Philadelphia public schools, composer, organist, and author, died suddenly August 25 at his summer home in Ocean City, New Jersey. Dr. Lindsay, who occu-

pied a prominent position in the field of public school music, both state and national, was born January 23, 1888, in Ashbourne,

Pennsylvania. He was graduated from Temple University in Philadelphia, and the Philadelphia public schools, and from and Hilde Reggiani. 1925 to his death he was director of the music division of the public school system. From 1920 to 1925 he was instruc- English composer, collapsed and died in tor in Music Education at Temple Uni- the artists' room at the Royal Albert versity. He was a lecturer at the Colum- Hall on July 30, following a rehearsal bia University Summer Session, 1929 and with the British Broadcasting Corpora-1930; and at the University of Pennsyl- tion Orchestra. He had been going over vanie 1932-1934, Dr. Lindsay was a past the score of his work, "Flowing Tide," president of the Eastern Music Educators scheduled for its first performance a few Conference; a director of the National days later. Mr. Dale, who was interned and Philadelphia Educational Associa- was warden of the Royal Academy of tions. He was also a trustee of the Presser Music and a member of the Associated Foundation, and a director of The Musical Fund Society (Founded 1820). His published works include successful orchestral and vocal educational collections, and choral compositions. He had done also much editorial work, Dr. Lind-

poser, of Baltimore, conducted the British He came to the United States in 1898, chestra on July 29 in the première of feld, Sr., for the faculty of the Chicago the Royal Albert Hall. In all the seventy- York as a teacher and composer. He can soldier ever had conducted an or- popularity. chestra there; and it was also the first time the BBC Orchestra ever was led by an American.

MARIA GAY ZANATEL-LO, former member of the Metropolitan Opera Company, who had won special acclaim for her rôle of Carmen, died July 29 in New York City Mme. Gay, the wife of Giovanni Zanatello, operatic tenor, retired in

1927, following a most Italian opera repertoires. Her début with headquarters are at 20 E, Jackson Boulethe Metropolitan was made in "Carmen" vard, Chicago, Illinois.



BENJAMIN JAMES DALE, distinguished Conference; and a member of the State in Germany during the First World War, ment. Board of Royal Schools of Music.

ARTURO BUZZI-PECCIA, composer and voice teacher, died on August 29 in New York City. He was the teacher and coach of a number of singers who won say will be widely missed by those who world fame, notable among these being knew him for his lovable personality, his Alma Gluck, Sophie Breslau, Caruso, and fine accomplishments, and his excellent Melba. Buzzi-Peccia was born in Milan, Italy, on October 13, 1854, and studied in his native city and Paris. Among his TECH. SCT. HUGO WEISCALL, com- teachers were Massenet and Saint-Saens. Broadcasting Corporation Symphony Or- recommended by Verdi to Florenz Zieghis overture, "American Comedy 1943," Conservatory of Music. After teaching in before an audience of 6,000 persons in Chicago for a few years he settled in New two-year history of Albert Hall, it was wrote symphonic music, opera, and a the first time that a uniformed Ameri- number of songs which attained great

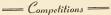
THE ANNUAL MEETING of the Music War Council of America in New York City on August 11, which concluded a four-day "War Conference" of the National Association of Music Merchants and other trade groups, gave an account of the ever-expanding record of music's wartime service to the nation. More than one hundred and forty-five members of all branches of the music industries and professions expressed amazement that so much has been accomplished by the Council on a limited budget in so short a time. The executive successful career during which she had secretary of the Music War Council of sung many rôles in the French and America is Howard C. Fischer, and the



The World of Music 🗏

HERE, THERE, AND EVERYWHERE

DR, WILLIAM BERWALD, veteran pro- conductor of the recentfessor of music at Syracuse University, ly disbanded Kansas City retired from his post on August 31 after Philharmonic Orchestra, Dr. Krueger has fifty-two years of continuous service. Dr. had a distinguished career as an or-Berwald, who has written much church chestral conductor. From 1918 to 1924 he music, was born in Schwerin, Germany, was assistant director of the Imperial and studied with Josef Rheinberger in Vienna Opera. In 1925 he was appointed Munich in the same class with Horatio conductor of the Seattle Symphony Or-Parker and Sidney Homer. He was called chestra, where he remained until 1932, to Syracuse University to succeed Percy when he assumed the leadership of the Goetschius as head of the theory depart-



A CONTEST to give encouragement and recognition to young American musical artists, both instrumentalists and composers, is announced under the joint sponsorship of the Southern California Symphony Association, radio stations KECA—KFI, and the Los Angeles Daily News Winning instrumentalists will be presented on the air and given the opportunity to bave a début with the Los Angeles Philbarmonic Orchestra; while the winning compositions will be performed by the orcbestra. Also there will be prizes totaling five bundred dollars in war bonds. Entries for the instrumentalists will be closed on December 1; while the entries for the composition contest will be closed on February 15, 1944. All details and entry blanks may be secured by writing to the Director, Los Angeles Philharmonic Young Artists' Competition, in care of KECA-KFI, 141 North Vermont Avenue, Los Angeles 4, California.

THE CLOSING DATE of the Patriotic Song Contest, conducted jointly by the National Federation of Music Clubs and the National Broadcasting Company, has been extended to October 31. All details concerning the contest may be secured from Miss Rbea Silberta, 200 West 57th Street, New York City.

THE CHICAGO SINGING TEACH-ERS GUILD announces the seventh annual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Manuscripts should be mailed not earlier than October 1, and not later than October 15. Full details of the competition may be procured from E. Clifford Toren, 3225 Foster Avenue, Chicago, Illinois.

THE DETROIT SYMganized under the leadership of Karl Krueger.

IN THE MUSICAL WORLD



Kansas City Philharmonic, With Alfred Wallenstein he holds the distinction of being the only American-born conductor to be at the head of a major American symphony orchestra.

DR. T. FREDERICK H. CANDLYN, organist since 1915 of St. Paul's Episcopal Church in Albany, New York, has been appointed organist and choirmaster of St. Thomas' Episcopal Church, New York City, to succeed T. Tertius Noble, who retired last spring. Dr. Candlyn is founder and conductor of the Albany Oratorio Society and for two years has been conductor of the Albany Mendelssohn Club. He is the composer of much church mu-

DR. WILHELM MID-DELSCHULTE, distinguished organist, composer, and noted Bach authority, died in Germany on May 4, according to word received through an official notice from the State Department in Washing-



DR. WILHELM MIDDELSCHULTE

ton. For more than fifty years Dr. Middelschulte made his home in Chicago, where he held numerous important posts. He was organist for the Chicago Symphony Orchestra; of the Cathedral of the Holy Name, and of St. James' Catholic Church, Chicago. For many years he was on the faculty of the American Conservatory of Music in Chicago and later was professor of organ and theory at the Detroit Conservatory of Music. Four years ago Dr. Middelschulte left Chicago to go to Italy and Switzerland for his health. Last winter

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Sixty Years Young



WHERE THE ETUDE BEGAN

In 1883, while Theodore Presser was professor of music at Hollins College, Virginia, he pre-

pared the "copy" for the first issue of The Etude, which appeared in October in the neighboring city of Lynchburg. Mr. Presser lived in the building at the left. The little shrubs in the picture are now towering trees. Hollins College campus now includes many modern buildings, one of which is the music building, "Presser Hall," presented by The Presser Foundation,

had not then even dreamed of the astronomical heights to which our finances would soar. At that time our national public debt was approximately \$1,600,000,000. Today it is approximately \$110,000,000,000. Our actual national natural wealth was so great at that time that it was incalculable, as it is at present. Obligations can be expressed in dollars. Our real riches,

ever, as we were just entering the age of steel, ineptly

termed "The Golden Age," leading to a period of the great-

est material prosperity any nation ever has known. Yet we

ISSUE The

Etude Music

Magazine celebrates

its sixtieth anniver-

sary. Only a world

war, with its neces-

sary paper restric-

tions, prevents us

from making this a

"very, very special"

gala issue. We

thought that our

friends would like to

see in the accom-

panying picture the

tranquil, southern

academic atmos-

phere in which the

Founder conceived

In October, 1883,

Chester A. Arthur

was President of

the United States

and he looked out

upon a scene of what

Grover Cleveland

later was to describe

as "a condition of

innocuous desue-

tude." (He proba-

bly meant harmless

nothing.) Cleveland

was wrong, how-

The Etude.

however, cannot. And we look with dubiety upon all attempts to determine our spiritual, physical, educational, scientific, and cultural capital in terms of money. You just can't do it that way. The question is, are we a stronger, finer, healthier, smarter, braver, broader, brainier, more tolerant, more human, more united people than we were sixty years ago?

If you are evaluating our American progress by how many thousands of wheels are turned around in the United States, or how many millions of gears mesh every hour, you are making a pathetic mistake. The true measure is wholly a matter of the development of the spirit and mind of our people as a whole.

We feel that musical culture is an invaluable part of our national progress. Let us look for a moment upon what rôle The Etude may have had in this movement. In 1883 the two outstanding musicians in America were the revered Theodore Thomas (1835-1905) and his American confrère, William Mason (1829-1908). Thomas was born at Esens, Germany, and came to New York when he was ten years old. He did not return to Germany for the then-customary Germon musical training, William Mason, son of the great Lowell, spent six years in Germany studying under German, Czech, and Hungarian masters. notably Franz Liszt. These two men became fast friends and their labors for American musical culture were monumental. In 1883 they were at the height of their artistic success. Edward Mac-Dowell, however, had only recently come of age and was still a little-known student in Germany. John Philip Sousa (1856-1932) was the dashing young con-

ductor of the U. S.

Marine Band in Washington, D. C. Theodore Presser (1848-1925), who had just returned from three years of study with Reinecke, Jadassohn, and Zwintscher at the Leipzig Conservatory, was fundamentally concerned in the development of American musical interests. His outstanding traits were a fine Christian character, splendid initiative, untiring energy, and an uncanny judgment of human needs in the field of music education. In 1876, while teaching at Ohio Wesleyan University, Delaware, Ohio, he founded the Music Teachers National Association which became, in a sense, the parent organization of the vast Music Club movement in America. Seven years later he was professor of music at Hollins College near Roanoke, Virginia. Hollins was then. as now, one of the precious chalices in which the gentility, refinement, and spirit of chivalry of the Old South are preserved side by side with modern educational methods. It was in this delightful southern atmosphere that Mr. Presser became convinced that the M. T. N. A. needed an association magazine. Therefore, idealist to the core, he cheerfully abandoned a profitable and comfortable post and moved to the neighboring city of Lynchburg, Virginia, where The Etude was founded.

He had no idea that the publication would ever become the most widely circulated musical magazine in the world. nor did he dream that most of the great musical personalities during the ensuing sixty years would become associated with it through presenting their priceless opinions upon musical matters in its columns.

Likewise, he could hardly have expected that thousands (Continued on Page 676)

Boccherini of the Minuet

Italian composer, born two hundred years ago (February 19, 1743), was the Corelli of the violancello.

by Waldemar Schweisheimer, M. D.

OCCHERINI bears an analogy to the English poet, Thomas Gray, in that while he led a very active and profitable life, the Italian composer is best known by one singularly attractive musical composition, the famous Minuet. This, like the poet Gray's Elegy Written in a Country Churchyard, is only one of a notable series of excellent works which today are unknown to the general public. Much of his life was spent in Spain, which is unusual, because the Spanish nobility and royalty lavished their largesse more upon the great painters than upon musicians. While the Italians and the Netherlanders supported painters liberally, they also patronized musicians. The Spaniards, however, did little for their musicians or those of other countries. True, Philip V paid Farinelli fifty thousand francs a year for twenty-five years. For a decade Farinelli repeated four identical songs each night, to relieve the Monarch of his Spanish blues. Yet it was to Murillo, Ribera, Velasquez, and to El Greco that the Spanish kings showed their favors, while the emperors, kings, dukes, and nobles of France, Italy, Austria, and The Netherlands recognized music as well as painting. Luigi Boccherini is unique in having spent the better part of his life at the Spanish Court, with Spanish grandees.

Born at Lucca (also the birthplace of Giacomo Puccini) on February 19, 1743, he was a member of a family of musiclans. He studied violoncello with his father, a capable performer on the double bass; he studied also with the Abbate Vannucci, conductor to the Archbishop and Maestro di Cappella to the Archduke. At the age of fourteen he went to Rome to continue his studies in composition and on the violoncello.

Boccherini was the "Corelli of the violoncello." His technic was far superior to that of any violoncellist-composer of the period. Together with Haydn he is often called the "co-father of the string quartet." But Haydn was a violinist, while in the quartets and quintets of Boccherini, the violoncello is brought forward for the first time in musical history as an instrument of importance equal to the violin. Haydn frequently had confined the violoncello to the humble task of accompanying the first violin.

Boccherini's friend and co-player was a young violinist, Filippo Manfredi, a pupil of Nardini, who was highly admired by Mozart's father. The two young musicians undertook a musical tour through Lombardy, Piedmont, and the southern part of France to Paris, the center of the musical world. In 1768 Boccherini's performance on the violoncello at the Concert Spirituel at Paris brought fame and repute to his art and music.

From Paris he and Manfredi journeyed together to Madrid, in order to attach themselves to the

Court of Charles IV of Spain. The King, who later abdicated at Napoleon's suggestion, was a great patron of music. In Madrid they received a warm port himself and his family. welcome and Boccherini became Compositore e Virtuoso di camera of the Infant Don Luis.

Brusqueness Brings About His Dismissal

Boccherini was no courtier and sometimes could be rather stubborn. In this way he lost his place at the Court. He had composed a new trio which was performed before the King, who was proud and confident of his own musical ability and understanding of music. His Majesty, so the tale goes, expressed himself pleased with the composition in general but found fault with a particular passage as being too frequently used. The composer pretended to retouch his composition, but in the caprice of the moment redoubled the repetition of the passage in question. It was performed a second time. The King. being alive to the secret affront thus

offered to what he so greatly prided himself upon ty-four string trios; twelve piano quintets; eighthis critical judgment—could not restrain his een quintets for string quartet with flute or oboe indignation, and Boccherini was dismissed in disgrace. After Don Luis' death, Boccherini became violoncello; some twenty symphonies; four vioof Prussia (successor to Frederick the Great). He and other liturgical works. previously had dedicated one of his works to him. For several years he wrote only for this monarch.

Upon the death of the King in 1797 he lost this source of income. Sickness caused him to give up playing and he often was in want. He found encouragement, however, in the friendship and admiration of Lucien Bonaparte, French Ambassador to the Spanish Court. Lucien, one of Napoleon's brothers, was born at Ajaccio. He became Minister of the Interior at Paris, but soon was de-

prived of this office because of political and ner sonal differences with the First Consul. Napoleon then appointed him Ambassador to the Court of Madrid (1800), where he again fell into disgram with his brother. Later, Lucien Bonaparte lived in Italy, chiefly in Rome. During the "Hundred Days," when the Emperor returned from Elba for a short reign, Lucien stood firmly by Napoleon's gide As Ambassador at Madrid he kept a grand house and patronized a series of artists.

Lucien Bonaparte settled on Boccherini a pension of a thousand crowns, upon condition that the composer produce six quintets or quartets for him every year. With this condition Boccherini complied easily. In 1801 and 1802 he dedicated twelve string quartets (Op. 60 and 62) to him After Lucien's departure from Madrid, Boccherini once more was reduced to extreme poverty. In these years Mme. Edmee Sophie Gail (talented French composer and singer), found him in Madrid living with his children in a miserable garret. over which he had constructed a wooden shelter to which he could retire and work quietly to sun-

Boccherini's works had considerable historical influence, aithough only a few of them are heard today, the most non-

ular of them being the famous, delicate Mounet which was written for the needs of dainty Court ladies. In the opinion of competent experts, however, the present generation never has had the ac ual opportunity of judging the merits of this gifted musician and composer. for since the days of Viptti (1753-1824) who ied Boccherini's string ensemble with great skill, his chamber music, and in fact all his compositions with the exception of one or two vioioncello soios, have been entirely neglected.

Boccherini was an enormously prolific composer; his compositions include 125 string quintets, 113 of which employed two violoncellos, and twelve used two violas: ninety-one string quartets; fif-

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chamber-composer to King Frederick William II loncello concertos; some Masses, Stabat Maters,

Boccherini and Haydn

Boccherini's chamber music shows great ability-His life period was about the same as that of Haydn (1732-1809) and his ideals, methods, and spirit were much the same, with preference, of course, for the violoncello instead of the violin. Giuseppe Puppo, violin virtuoso, also from Lucca (1749-1827) and opera conductor at Paris and Naples, surnamed (Continued on Page 682)

Eighty Years of Musical Triumph

A Conference with

Moriz Rosenthal

World-Renowned Pianist

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

paid tribute to the eightieth birthday of Moriz Rosenthal. Last great representative of the titanic school of planists, last of the outstanding Liszt pupils, and greatest, perhaps, of living pianists, Mr. Rosenthal reaches the fourscore mark in superb vigor of body and mind. Time has dealt kindly with his prodigious mental capacities, his flashing wit, his remarkable memory. From the pinnacle of musical achievement, Mr. Rosenthal was asked to look down the vista of his great career and select those points which he considers most important to developing young musicians.

"First of all the music student should cultivate his ear to its full power of discrimination. This is the only way to ascertain not only the good and bad of musical form, but whether true musical values are present. It may happen that the student who searches a score for musical bread finds but a stone. He can discern the difference only if his own ear and judgment are trained. And, happily, such training can never be manufactured, ready made, in the dicta of other people. Each musician must distinguish good and bad for himself. He can learn to accomplish this by the continued habit of hearing and reading much music-particularly the great classics that set the standards of musical eminence, and continue as the gauge of measurement for subsequent works.

"Next, the young pianist should cultivate his technic. That may be done by working at the right exercises in the right way. Just what those exercises are to be it is difficult to say, since each pianist must seek to solve his own problems, and no two problems are alike. It has been my experience, however, that the best exercises are those which, at the outset, offer the greatest obstacles. The student who achieves passages in double-thirds with natural facility will certainly derive benefit from practicing double-thirds-but not so much as the student who finds them a problem. The practicing of difficult exercises strengthens mental resistance as well as technic.

Praise from the Master

"When I was nineteen I wrote my study on Chopin's Minute Waltz in double thirds. I was studying with Liszt at the time, and he invited me to play it for him. When Liszt taught, he and his pupils would sit anywhere about the room that suited their inclination. When I played, the master had all the chairs set up in regular rows, suggesting the arrangement of a small concert

OCTOBER, 1943

N DECEMBER 18, 1942, the musical world hall, Naturally, I was curious to hear his opinion on my study of the Chopin Waltz. Liszt's comment was not couched in precisely musical terms, but it satisfied me completely. He said, 'Mit Ihrer Bearbeitung haben Sie den Vogel abgeschossen!" (The actual translation, 'With your study you have shot the bird,' does not give the full flavor of the metaphor, which is taken from the field of target shooting and is best rendered by, 'you have hit the bull's eye!'). "One of my most precious musical recollections

centers about my acceptance by Liszt as his pupil. It is important to me, not only because it gave me the privilege of working with the master, but because it also afforded me a hearty laugh. I was fourteen years old at the time, and the government of my native Galicia had voted me a scholarship with which to continue my musical studies. Liszt had already heard me play and had commended me; still, it was necessary for me to pass a sort of admission examination, or audition, before I could become his pupil. Well, on arriving at Weimar, my father and I found Liszt's door haunted by a woeful-looking fellow by no means young, Kellermann by name. He immediately wanted to know our business with Liszt. Upon learning of my aspirations, he raised his eyes in horror, 'What?' he exclaimed, 'so young a child to present himself before the master? Impossible! No child can stand Liszt's regimen of work! Why, look at me . . . and he held out his hands; 'my fingers are quite swollen from all the practicing it takes to work with Liszt. Imagine how your hands will look-even if you're accepted!' My father and I feared nothing for my hands as the result of practice, and at last the audition was arranged. All the Liszt pupils were on hand for my audition, just as they were when the master taught. I played Liszt's own Feux Follets, a work of great technical difficulty. When I had finished, the master rose, went straight to the woeful fellow of the swollen hands and said, 'You see, my dear Kellermann, we cannot achieve anything like that!' Thus was I admitted to the master's in-

"It was my privilege to study with three great masters of the piano-Rafael Joseffy, Karl Mikuli (who had been Chopin's pupil), and Liszt. In looking back today, I find a curious thing: I learned more from hearing and observing their playing than I did from any specific counsels they gave me. Joseffy's playing was characterized by wonderful elegance. Mikuli had the most remarkable legatissimo and a general delicacy of approach. Liszt's playing had so many magnificent points



MORIZ ROSENTHAL

that he seems to stand out for his versatile musical mastery. There was nothing he could not comprehend and accomplish.

A Question of Chance?

"If the 'grand style' of playing has waned, it is because there are no truly great composers to keep it alive. Think what it must have meant to a pianist, those years ago, to stroll into a publisher's office and ask if there was any interesting new work of Chopin's to be had that month! The pianist of today can indulge in no such rapturous experience. Why are there no such great composers at present? That is hard to say. No, I do not think that the altered spirit of the times is entirely responsible, for even in the great days the number of truly great composers was none too large. It is, perhaps, merely a matter of chance. Chance decreed that the year 1685 should see the birth of Bach, Handel, and Scarlatti. Chance decreed that the years from 1809 to 1813 should give the world Mendelssohn, Schumann, Liszt, Verdi, and Wagner. It is not chance, however, that most of the great composers have also been great pianists-indeed, Beethoven was the first pianist of his time. It is because the piano is the one single instrument that gives back, not merely melody, but the complete harmonic development of music.

"Another thing that the young musician should cultivate is sight-reading. Liszt was a prodigious reader. When Brahms first visited Liszt at the Altenburg-that, of course, was long before the unfortunate personal hostility which later sepa-

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rated the two great masters-Liszt suggested that the guest play, and asked him to perform his own (Brahms') Scherzo in E-flat minor. But in Liszt's presence and with all the brilliant company of musicians present, Brahms grew nervous and mumbled that he had quite forgotten this composition. Liszt said, 'In that case, I shall have to play it myself.' Whereupon Liszt seated himself at the piano, opened the notes before him, and read the Scherzo astonishingly, at first sight.

"I have the happiest recollections of Brahms, who honored me with his friendship. Basically, Brahms was kind, generous, and charming. When he found merit in a work, he was the first to say so, without stint. But his innate hatred of charlatanism and 'show' often expressed itself in a brusqueness that earned for him the reputation of being the ultima thule of rudeness. My own dealings with Brahms were invariably of the most delightful order-but I had occasion to witness the other side as well. I once attended an evening party at which Liszt and Brahms were present (without looking at each other or exchanging a word!), as well as Anton Rubinstein, Leschetizky, his wife Mme. Essipoff, and others. During the course of the evening Mme. Essipoff rose, walked gracefully over to Rubinstein and asked him, in Russian, for a lock of his hair. Rubinstein said never a word in reply; he merely inclined his massive head in a sort of 'Help yourself!' gesture, whereupon Mme. Essipoff produced a pair of glittering scissors and cut off an extremely generous curl. Next she approached Liszt and made the same request in French. Liszt replied gallantly, 'Ah, Samson and Dalila-but never fear; I shall not tear down the pillars of this temple of marital happiness!' And again Mme. Essipoff produced the scissors and snipped. Finally she came to Brahms and begged her favor, in German. 'Oh,' cried Brahms, palpably horrified: 'do stop such nonsense!' And he pulled away in such haste that he cut himself on the scissors. Blood flowed freely, and the well-known editor Gutmann exclaimed, 'Whoever tastes this blood will understand the language of Hanslick!" (Hanslick was the great critic who favored Brahms when other opinion was not unanimously inclined in his direction, and to whom Brahms dedicated the well-known Waltzes, Opus 39.)

An Amazing Achievement

"On another occasion, Hans von Bülow and four colleagues performed the Brahms 'F-minor Quintet,' with the composer present, I sat close beside him and witnessed the following typically Brahmsian incident. After the third movement von Bülow suddenly rose and made a long and dignified speech, bringing in quotations from the poet Grillparzer to develop the idea that, while it is not an easy thing to be great, the master Brahms was so despite all difficulties. When he had done, he tried to take Brahms' hand in order to kiss it, but Brahms drew back in annoyance and cried, 'Oh, stop this foolishness!' I cannot leave Brahms without calling to mind the day, also at the Altenburg (and shortly after the time when Brahms failed to remember his own music) that Liszt sat down to play for him. He played one of his own (Liszt's) works, and presently his attention was attracted by a gently raucous sound from Brahms' chair. Liszt thought he could identify the sound-told himself it could not be possible-turned, incredulously, to verify the facts

a happy moment for me! I was playing a Concerto' of Liszt, with the Vienna Philharmonic, and Brahms was present to hear me. After the concert one of Vienna's critics came rushing up to me in great excitement. 'Rosenthal!' he cried; 'you have achieved what no one believed possible. Your performance just now-Liszt wrote the music, you played it, and Brahms enjoyed it!'

"My future plans? I expect to continue my performances, though I shall tour less frequently than has been my custom. I look forward to devoting my best energies to the School for Advanced Piano Playing which my wife Mme, Hedwig Rosenthal and I are now founding. My purpose in this work is to interest music students of today in the great times and the great spirits of my own student years-times and spirits which, let us hope, will one day return; and to hand on the torch of the great tradition which I was fortunate enough to receive directly from the hands of the masters. In my spare time-and even at eighty, one needs recreation!-I anticipate retraveling the pleasant paths of the past in setting down my memoirs. As to the cause of music itself, there is nothing to fear. As long as people cultivate its understanding by personal striving, It will flourish and prosper."

Contact With Parents by Ruth Ann Rogers

DERSONAL CONTACT between the parents and teacher is a diplomatic necessity. But with the days and weeks already too short, home calls are obviously an impossibility. The only the parents whose children need help; and lesson once or twice a week. usually only the socially inclined parents call on

The thought of monthly letters presented itself, but how could one sit down and write a personal of each month brought a carbon-copied letter to each parent with a personal note concerning the progress of each child. The first letter read something like this

"Since it is impossible for me to make personal calls to each home. I am going to write a note at frequent intervals to keep in touch with the parents. Just now I have a little trouble I want. to share with each of you-because, through sharing our difficulties, we shall be able to make the most of our musical efforts. The problem is that of missed lessons. For the most part the pupils are regular, but there are lessons missed each week which possibly could be avoided.

"Progress depends upon mental application, regularity in lessons and in practice, and a teacher who knows how and what to teach. The first two requirements fall upon the shoulders of the parents and pupils. Without this requirement diligently fulfilled, the best teacher can do little

"To guarantee satisfactory progress it has always been our policy to insist upon careful completion of each assignment, and one of our rules applying directly is 'all inexcused, missed lessons must be paid for.' This rule was explained to each person as he entered the studio; but we have sary. allowed laxity to creep in, and now we must usher ing. Brahms' dislike of Liszt was the occasion of for and, except where there is a valid excuse, the gratifying?

lesson cannot be made up, but must be forfeited Class lessons will necessarily be made up whether an excuse is presented or not, but the lesson will be private and will be charged for as such. Everyone will readily understand that the child who misses a class lesson needs extra attention in order to keep up with the class. This attention cannot be given at the class without taking time from the other members, which is unfair. All nunils who become irreguiar, either in private or class work, will be asked to discontinue

"I believe each parent and pupil will heartily endorse these rules as a safeguard to progress

"These letters will include your financial statement as well as a report on the progress of your child, along with the general activities in the etudio

The first letter is the longest, of course since it is necessary to explain the reason for sending it. The average child is afraid of a note from his teacher; usually notes are written as last resorts

One of the personal notes added was: "I am so pleased that --- 's advancement is continuing steadily this year, as it did last, His ear work is much improved, but not to the point where it supplants his eye work. I am glad to see the two qualities equalizing. From the satisfactory completion of assignments I am assured that the parents' interest is not dying-another encourag-

From letter number two it may be assumed that the first letter brought the desired results.

"The response from our parents is most gratifying. I find that parents are more than willing to arrange for make-up lessons, and are anxious that their child will not cause the entire class to be retarded because of absence or tardiness.

"The question of benefit from two lessons in one week is not difficult to answer. In the first place the ideal music study would be a recitation period every day as well as a preparatory period. Since that is not possible under the present edutelephone is a great help, but one is likely to call cational methods, we must be content with a

"If two lessons were taken in one day, one period could be spent studying the advance material; but, since it would not require the entire time to cover the class assignment, a model pracletter to every parent, even with a typewriter at tice period might be outlined; sight-reading hand? Finally this plan developed. The last lesson stressed; analysis of the form of pieces studied; or other weaknesses strengthened.'

The third letter came in November, just in time to suggest the ideal Christmas gift for musical children

"A most important phase of piano study is sight-reading. Realizing this, but having pupils but once a week, I am asking the cooperation of parents to provide ample sight-reading material. Of course, I cannot ask anyone to spend time and money selecting material each month, but there is a musical magazine which will provide just that material, as well as pieces to study as lesson assignments; then, too, the reading for you and your children brings a bit of musical education obtainable in no other way. This magazine is THE ETUDE, a copy of which I am lending you so that you may become acquainted with it.

"After you have carefully studied it, I know you will wish to subscribe for it as a gift to -You may send directly to the publishers, or I shall be glad to send your order with mine and other gift orders, and include the cost with your next month's statement."

Never neglect the personal note; a few encouraging, truthful words are all that is neces-

Each month an appropriate letter was sent. possible—turned increamously, to the possible turned in the future, missed lessons must be paid by I need to add that the results were most

THE ETUDE

Profitable Vocal Study

A Conference with

Lily Pons

pternationally Renowned Coloratura Soprano

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

T IS NEARLY a dozen years since Lily Pons sang her first performance at the Metropolitan Opera as an unknown and unheralded newcomer, and became overnight the sensation of the musical world. At the time it occurred, Miss Pons' triumph made stirring, spectacular news. What is infinitely more important, however, is the fact that the diminutive artist has not only maintained the high level of achievement she set that day; she has steadily raised it. Today, Lily Pons is no mere "sensation"; she ranks as one of the most musical and artistic vocalists of all time. Her début proved that there is still room for a beginner to assert herself; her career proves that through sensitive and consummate musicianship only can a sensational reputation be continued.

Miss Pons, it will be recalled, began her musical studies as a pianist at the Paris Conservatoire. working at theory, harmony, solfège, and composition in addition to her instrumental work. Her phenomenal voice was discovered purely by accident. Eager for further musical development, she went to a vocal teacher. After hearing her sing, he asked her how long she had studied and with what master, because her voice placement, her emission, and her technic were perfectly developed. In amazement, Miss Pons replied that she had never had a singing lesson in her life, and had never sung except for the fun of itafter which it was the teacher's turn to register amazement. Miss Pons has always remained the chief guardian of her remarkable natural voice and her equally remarkable natural production. After a brief but thorough period of vocal study, she accepted a few engagements, chiefly as a means of discovering whether she could possibly be as good as she was led to suppose. As a result of a half-dozen performances in France, she was invited to the Metropolitan-and Lily Pons was established. In the following conference, Miss Pons outlines for readers of THE ETUDE her theories on developing the voice and on keeping it in good

"The first counsel I offer to ambitious young singers is not to try to become a prima donna in a year. We live in a rapid age, an age of rapid methods and rapid achievements. This may be wonderful in some fields, but it is useless in art. Nothing of artistic integrity can be built quickly. I am never more shocked than when I hear of some young girl of fifteen who begins vocal study with the hope of being 'ready' for the stage at seventeen. Of course, it is quite impossible that she could be 'ready.' She may make a commercial sensation, perhaps, but after a few years her vocal career will be done. No girl is ready, either men-

tally or physically, to begin serious vocal work before the age of seventeen at the earliest. I began to use my voice at twenty-one. And not only should a girl take time in beginning her studies; she should progress slowly, gradually, along every step of the way.

"The best way to make haste slowly is to devote the early years of study to general musicianship. She should acquire a solid musical background before she attempts florid vocalises. And the best introduction to general musicianship is the serious study of an instrument. Naturally, I incline toward the piano, which is the instrument of my own 'first choice' and which is also the most helpful in a mastery of polyphonic music. But whether our young singer works at the piano, the violin, the violoncello, or the flute, she should master her instrument as gradually and as completely as if there were no other musical outlet owaiting her.

Moderation in Vocal Work

"As to the vocal work itself, the young voice should never be used longer than one hour at a time, if that long. The average young singer generally falls victim to the common temptation of working diligently at prescribed studies-and then trying her abilities at songs and arias 'on the side' for her private edification. This should never be done, privately, secretly, or any other way. Only the schooled voice is able to sustain long and difficult arias; the developing vocal organ may be seriously impaired by attempting them. And not only for the sake of the voice alone do I suggest this counsel. Serious pieces should be studied only under competent guidance in order to avoid the danger of learning them incorrectly, and, later, of having to unlearn and relearn them. Whatever one does, musically, one should try to learn it correctly the first time. This fixes it securely both in the voice and in the mind, and precludes the possibility of later correction, too much of which destroys self-confidence. This has always been my own habit, and I can say that the only work I need to do on a part I have learned is one of review and refreshment.

"As to 'methods' of developing the young voice, I can only describe my own, which came perfectly naturally

to me and which I have never varied. This 'method' is to center attention on the breath. I think of my breath as a firm column of air, supported by the abdominal muscles, upon which the tone is balanced as a light ball might be balanced on a firm column of water. The tone does not rest, it moves. I am careful that my breath is entirely natural. Its support should cause no visible motion anywhere in the body. We have all seen singers who move their chests and shoulders when they draw breath and others whose abdomens push in and out noticeably. Either motion is wrong. The function of the abdominal muscles is one of firm (not tense) support, and they should not be seen to move. The expansion that is necessary for adequate breath support must lie in the region around the diaphragm. I remember that when the Metropolitan first revived Lakmé for me, I told Mr. Gatti, then Director of the company, that I should like to sing the part dressed in the authentic costume of a native Hindu girl, which calls for no draperies over the abdomen. At first Mr. Gatti shook his head. 'You will get into difficulties,' he presaged gloomily; 'your breathing will be noticeable and the effect will be marred. I told him that he need feel no uneasiness on that score, since my breathing is never visible. I dressed the part as I had planned, with no adaptations whatever of the authentic costume-and Mr. Gatti was convinced that it is quite possible to carry a full performance on a purely diaphragmatic breath. As to motions in the upper body, that kind of breathing is even worse! The head, neck, throat, and shoulders should be abso-

lutely free and relaxed. "Since breathing, to me, is the absolute foundation of singing, I naturally advocate the use of breathing exercises for the development of lung



LILY PONS

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capacity and diaphragmatic control. One of my most useful exercises of this kind is the skip of two thirds, up and down, sung on EE, with the final tone held (on EE) for the duration of two measures; then three, then four, and so on, as breath capacity increases. The holding of the final note must never be forced; when it is let go there must still be a reserve of unexpelled breath, And while the exercise is being sung, great care should be taken that the abdomen is firmly held in without rigidity or tension, yet, at the same time, without motion. This single exercise, I find, gives firmness to the tone, develops breath capacity, and arches the voice forward into the masque, where it belongs,

"Much of the singer's preparation has to do with unmusical precautions. The first of these should be careful attention to general health and to vocal health. The serious singer should never smoke, drink alcoholic beverages, or make use of irritating spices in the diet. I find pepper an irritant and avoid it-although I dearly love the flavor it imparts to foods. I avoid eating nuts, too. As the singer's career progresses, she will find it necessary to sacrifice more and more of the amenities of ordinary life to her art. When I first sang here and was rewarded with such a wonderful reception, I found myself invited to innumerable parties-which I attended. Usually these parties took place immediately after a performance, when I was already tired out, The rooms were crowded, tobacco smoke filled the air, there was the buzz of conversation and clattering dishes, and quantities of rich (and very tempting!) food. Soon I found that I invariably took cold, or caught a germ of one kind or another, after the parties. The result is that I have abandoned completely all that is meant by the term 'social life.' I go to no parties at all. When my performances are over, I retire at once to restand keep on resting for twenty-four hours. I see my close friends in little groups of three or four, but never is there any smoke, loud talk, or overrich food. To be quite frank, all this is no hardship to me, since I much perfer simple pleasures to the allurements of 'society.' My home, my garden, my pets, my books, my music-those are the sources of my best fun, and they never disappoint me.

Preserving the Voice

"My singing routine today is, naturally, different from what it was when I was still gaining control of my voice. My task now is to keep my voice flexible and in good healthy condition. Through a system of mirrors which my doctor has devised. I am able to see my own vocal cords whenever I choose, They are like very short, firm, elastic bands, and they are very white. That is a healthy sign, because the least strain on the vocal cords becomes quickly visible in the redness of inflammation. My serious study, these days, is confined to my free periods in the spring and late summer. It is then that I do my coaching and the learning of next season's extensive repertoire of rôles and programs. I work two hours in the morning and two in the afternoon at such times, not to exercise my voice, but to train my memory on the new material so that it becomes photographically exact. During my singing season, I work only once a day at 'practicing.' An hour before a performance, I go over the entire program in mezza voce (half voice), making sure that every effect sounds exactly the same as it will, later, in full voice. It is an excellent test of surety and technical skill to get the same effects (of

voice that are desired in full voice.

"At all times, the voice should flow forth naturally and freely. It should never, under any circumstances, be forced. Forcing the voice for greater power defeats its own end, since the forced voice does not project freely and sounds tight and 'small.' Forcing the voice by trying to sing when one has the slightest indication of a cold, or when one feels ill in any way, is harmful to the entire organ. When I first came to the Metropolitan, I was often required to sing with a beyond its natural power."

dynamics, color, phrasing, emphasis) in half cold—and the result was that an ordinary inflammation, that should normally have been been considered. cured inside of four days, hung on for weeke Thus I have learned my lesson! My voice, today never tires. It is the kind of voice that grows warmer and more 'shiny' with use. When I recorded my Mozart album with Bruno Walter, we began the recording at two in the afternoon. and ended it at six, as fresh as when we began The reason for the freshness after four hours of singing is that my voice has never been forces

Bow Troubles of Violin Students

by Alfred Walker

TN JOINING a class some time ago, a new at the same distance from the bridge as he made not taken any lessons. I was surprised to find that he played rather well, using the bow with considerable ease and musical finish. On being questioned, he told me he had learned to read music fairly well on the piano; then he happened to pick up a violin one day and became interested He was trying for results. in it. So, after learning the fingering from a book, he made a practice of watching professional violinists in orchestras. In this way he gradually acquired the ability to play the simple music as well as he did.

In contrast to this, many persons who have come for lessons have made a very poor showing with the bow-persons who had studied for one or two years and who had quite some musical antitude, too, Putting these facts together, it would appear that the teacher, in many cases, presents the details in an order that somehow confuses the student. And that a man, such as this one, naturally picks out and masters the details in the order he can understand and use them in his efforts. That is to say, he "feels" his way, gradually, to some bow control-control adequate to his needs as he sees them.

I suggest that the violin student with "bow troubles" ask himself just what these troubles are. Can he play a simple melody, such as a hymn tune, with a broad, full tone? If not, why not? Can he play with a crisp, smart staccato, in the manner used for marches? If not, why not? Can he lift and replace his bow with certainty and without rebound, near its center, to play that gentle spiccato, so effective in light pieces? And if not, why not?

Learning From Observation

Let us once more consider the man who learned to play by watching others: Consider just what this man noticed as he watched the violin players in the orchestra. He noticed that their bows were kept in contact with the string when those long tones were sustained. He noticed that the flow of tone was not interrupted when the bows to the bridge. Placed too far from the bridge, the changed direction from up to down. The hands bow will produce a "growling" sound; placed too of the players seemed to rest on their bows so easily, yet so securely. The fingers on those bows strange sounds may be converted into musical appeared so gentle, yet were able to exert such tone by a very small change in the finger pressure force at any instant. He wondered how this came on the bow-stick. More pressure if the bow is be possible.

After this man went home he must have taken his bow in hand and made some experiments oridge. But remember that this pressurwith his violin, Being a musical person, doubtless he soon discovered that the bow can be kept in contact with the string by gently holding it there do not expect to master this in one practice. as it is drawn steadily across at an even speed. do not expect to master this in one practice real probably he found the need for the prediction of the pred Probably he found the need for keeping his bow result in a month's time.

student said that he played a little but had those experimental strokes. Because, as we know. this man was trying for tone He was not trying to keep his fingers "just so" on the bow-stick, He was not trying to keep his "arm polsed" at such and such an angle. He was just trying to get some musical sounds from his dolin with his bon

Legato the Foundation

So my advice to the student is this: Be sure very sure, what it is you are trying to do. Then try for it in the simplest way and with the simplest means. Do not confuse fingering with bowing. Any bow work can be practiced with the simplest fingering. Remember that the simple legato, sustained bowing is the basis of all violin playing. And legato depends upon the player's ability to keep the bow in even, continuous contact with the string while the bow is moving quite slowly. (Sixteen three-quarter bows to the minute.) The problem is to avoid that taut-held hand and arm. They must be relaxed.

Try letting the bow rest sliently on the string. with the hand almost "resting" on the bow. To insure your doing this, let the violin slide down from the shoulder to the chest. Now the bow will also go down, keeping in contact with the string, if the hand is relaxed. If not, the bow will separate from the violin and remain supported by the unrelaxed hand. Should any further difficulty be found, the student should try raising the three fingers (2, 3, and 4) from the bow, so that the bow is held on the string by the first finger and thumb only. This will prove to the student how the bow can seem to hang or ride on the string as the violin is moved away from the chin and shoulder. And this is how it should feel as the pure legato stroke is played. The bow hangs on the string, and the tone hangs in the air.

If this slow, "hanging" bow-stroke does not produce a pure, sweet, musical tone, it will be due to the wrong placing of the bow. By "placing" is meant the distance, or nearness, of the bow near, a squeak is likely to result. And these near the bridge; less, if the bow is far from the bridge. But remember that this pressure comes finger downward. Keep third and fourth fingers "carefully doing nothing." And, as a last word,

TUSIC is the favorite passion of my soul ..." "M USIC is the favorite passion of my soul...
These words were written by Thomas Jefferson to his former music master, who had returned to Europe shortly after the outbreak of the American Revolution. They summarize well the talented Virginian's devotion to the art which was the delight of his youth and the solace of his old age. His enthusiasm never waned. At fifteen he was already a proficient violinist. When accident and unskillful surgery left him in later years with two swollen, painful wrists, depriving him of the pleasure of performing himself, he took his chief pleasure in listening to the music made by his children, grandchildren, great-grandchildren, and the many guests who always crowded his hospitable mountain-top home-Monticello.

Three Hours Daily Practice

For more than twelve years, the young Jefferson practiced not less than three hours every day. This, despite the fact that he was an earnest, hard-working student who never neglected his studies of the law, classics, and science-not even for the pleasures of horse racing, fox-hunting, fishing, shooting, and dancing-pleasures he enjoyed as much as any other normal Virginia youth.

Mr. Jefferson—Musician

Two Hundredth Anniversary of the Birth of Our Great American Statesman Brings New Facts About His Musical Life

by Helen Duprey Bullock

FROM MATERIAL COLLECTED IN COLLABORATION WITH DR. CARLETON SPRAGUE SMITH

scores of these operas for his

growing musical library, and

collected other music of Arne,

Pepusch, Dibdin, Arnold, and

the others who wrote and

adapted scores for these mu-

sical entertainments.

THE NEW JEFFERSON MEMORIAL Washington, D. C.

When he went visiting he took along his violin, a goodly supply of fiddlestrings, and the most fashionable new minuets. He also contrived a sturdy wooden case to hold a small kit, which could be packed on a saddle. The little kit, a miniature violin without a sounding board, spoke with so soft a voice that the zealous young fiddler could practice in the early morning hours without disturbing a slumbering household.

At the age of seventeen, he and his violins went off to the College of William and Mary in the city of Williamsburg-then the colonial capital of the colony. As the seat of government, Williamsburg was indeed the center of Virginia's cultural, official, and economic life. The Capitol had been rebuilt recently. There was an elegant Governor's Palace with handsome ballrooms and pleasure gardens. Burton Parish Church had a fine, newly imported organ, and in Peter Pelham, the organist, one of the ablest musicians in the colonies.

Such a city naturally boasted a good playhouse. In fact, the first theater in America had been built in Williamsburg in 1716, and its successor offered the latest London plays, comedies, and ballad operas. It was the great day of the ballad opera, and Jefferson had the pleasure of seeing such London favorites as "The Beggar's

There, too, Jefferson found himself an excellent Opera"; "Love in a Village"; teacher, one Francis Alberti, of whom little is "The Cunning Man"; "The known beyond the fact that he came to Philadel-Musical Lady"; "The Maid of phia in the middle of the eighteenth century and the Mill"; "Thomas and Saldrifted to Williamsburg by way of Hanover town ly," or "The Sailor's Return"; "The Padlock"; and many in Virginia. others. He also bought the

A Significant Meeting

Young Jefferson was a frequent visitor in Hanover town. In December, 1760, en route to the College with his fiddle and music, he stopped over there at Colonel Nathan Dandridge's hospitable plantation to wind up the Christmas festivities. There he first met a young man who had failed at

Ideoperator June 17. 1807

I have the moment reasons the indexed let of lading by which it approved that my Fiand forthe was shipping at Recovered on the 1st and on board the Schower Real and Ratherial Thougast to your consignment. I have desired no Barnes of this place, who are in me in money metters to give orders for the parment of the freight. I see by the newspapers upon home exhibited or were about additions your Claval . I shall be sead to easen it's success, porlages, while my Piano forte is in your prosession you may be called on for a Piano forte for some one . in which case I should in willing you should dispose forms and emoider we as free to ask a clavide or another France forte : but prohap to pour deprisone for London may be too near to admit your as . centry a new order . of this you call be int judge . Assay to my respect

JEFFERSON'S LETTER TO JOHN HAWKINS, JUNE 17, 1802

In notifying Hawkins that his piano was on the way to Philadelphia, Jefferson expressed interest in a new instrument of Hawkins' invention called the Claviol. He said in fact: "I shall be glad to learn its success. Perhaps, while my ne said in fact: I said be state to the said in fact for Piano forte is in your possession, you may be called on for a Piano forte for someone, in which case I should be willing you should dispose of mine, and consider me as free to ask a Claviole or another Piano forte."

OCTOBER, 1943

Music and Culture

store-keeping, but whose ready wit, cheerful fiddling, and love of dancing attracted all the holiday crowd to him. The young fiddler was Patrick Henry, and he and the young man from Albemarle, both unknown at the time, both ardent fiddle players, were destined in the near future to share an even more important part than playing

When Alberti returned to Europe after the outbreak of the Revolution, his former pupil wrote to him to send back a substitute, and to help him assemble a family orchestra. The letter is dated Williamsburg, June 8, 1778:

... If there is a gratification, which I envy any people in this world, it is to your country its music. This is the favorite passion of my soul, and fortune has cast my lot in a country where it is in a state of deplorable barbarism. From the line of life in which we conjecture you to be, I have for some time lost the hope of seeing you here. Should the event prove so, I ask your assistance in procuring a substitute who may be proficient in singing, &c., on the Harpsichord, I should be content to receive such an one two or three years hence; when it is hoped he may come more safely.

The bounds of an American fortune will not admit the indulgence of a domestic band of musicians, yet I have thought that a passion for music might be reconciled with that economy which we are obliged to observe. I retain for instance among my domestic servants a gardener (Ortolans), a weaver (Tessitore de lino e lin), a cabinet maker (Stipeltaio), and a stone cutter (Scalpellino laborante in piano), to which I would add a vigneron. In a country where like yours, music is cultivated and practiced by every class of men I suppose there might be found persons of those trades who could perform on the French horn, clarinet, or hautboy & Bassoon, so that one might have a band of two French horns, two clarinets, & hautboys & a bassoon, without enlarging their domestic expenses. . . . Sobriety and good character would be desirable parts of their character. . . .

A Dream Not Realized

The domestic band of musicians who could "double" in gardening, weaving and stone-cutting was never achieved-but Jefferson himself was able to play in concert on many occasions, and often under very strange circumstances. As a youth at the College, he was welcomed to the intimate circle of Governor Francis Fauquier's society in the Governor's Palace in Williamsburg. He was introduced to the governor by George Wythe, his great law teacher, and with his favorite professor, William Small, the four formed an "Attic society" devoted to philosophical and scientific discussion. "The Governor was musical also," Jefferson reminisced in his autobiography, "being a good performer, and associated me with two or three other amateurs in his weekly concerts."

During the Revolution, captured British and Hessian officers, prisoners of the Convention of Saratoga were paroled to a neighboring plantation, Colle, adjoining Monticello. While not yielding one bit in the principles which made them military enemies Jefferson rejoiced at any opportunity to mitigate the barbarity of war by kindness to helpless prisoners. The young officers were given the use of his library and were made welcome to Monticello. The Hessian general, Baron de Riedesel and his sprightly handsome wife who shared his imprisonment with him; Baron de

Unger; Captain Bibby; General Frazier; and others formed a musical coterie and beguiled the long, anxious hours with music. On more than one occasion, when other violinists were present and violoncellists lacking, Jefferson would take up his violoncello to fill in the parts—an instrument which Mazzei said he played "passably well."

Tragedy Strikes

Just at the close of the war Jefferson's beloved wife died, leaving him, as he wrote the Marquis de Chastellux, "as dead the world as she was whose loss occasioned it." From thenceforth, the whole of his happiness was involved in the education and happiness of his three motherless daughters. Esteeming music as he did, both the older girls, Martha ("Patsy") and Mary ("Polly") were provided with fine musical instruments, good music, and the best of teachers; little Lucy Elizabeth died before her father was able to supervise this part of her education.

Jefferson spent the years 1784 to 1789 in Parls, as American minister to France. During these years he met many of the leading European musicians and artists, attended the Opéra and the Concert Spirituel frequently, and placed his daughters at the fashionable convent, L'Abbaye Royale de Panthemont. There they studied under Claude Balbastre, the French organist who had been a pupil and friend of Rameau. There are numerous engraved and manuscript copies of both Rameau's and Balbastre's works in the greenbound, parchment volume which Patsy studied at the convent, which are now on view at Monti-

Increased Responsibilities

Jefferson returned to his own country to serve, first as Secretary of State and then as Vice President in those-turbulent years of the early Republic marked with the undeclared war with France, and with the growth of bitter party feeling between Federalists and democratic Republicans. As he wrote to Madison, "The motion of my blood no longer keeps time with the tumult of the world."

During these years he amused his children and grandchildren by clipping from newspapers and periodicals the numerous songs and poems on political themes which were beginning to pour forth in great volume. The children pasted these into scrapbooks, one of which is now part of the Jefferson Papers of the University of Virginia Library, Along with the highly laudatory and sympathetic songs and poems, he sent a generous salting of the vituperative calumnies that the Federalist backs were publishing in increasing

Jefferson's election in 1801 was a truly democratic revolution. The days of the harsh Alien and Sedition Acts persecutions were over-The People had triumphed. One of the most musical men in public life had been elected to the chief office of the land; and the friend and patron of musicians. musical inventors, and composers was the theme of a greater flood of marches, songs, quickstens, and political songs than any other president. The most famous of these was a song written to celebrate his election, Jefferson and Liberty, with countless verses, beginning.

The gloomy night before us flies. The reign of terror now is o'er: Its gags, inquisitors and spies, Its hordes of Harpies are no more Chorus:

Rejoice! Columbia's sons rejoice! To tyrants never bend your knee But join with heart and soul and voice. For JEFFERSON and LIBERTY

"FORWARD MARCH WITH MUSIC"

This, and its many verses, and many parodies were sung to a lilting Irish air, The Gobby-O, or less frequently to another favorite tune, Willio Was a Wanton Wag. J. Hewitt, John Isaacs Hawk. ins (inventor of the upright piano), Alexander Beinagle, J. Womrath, Michael Fortune, G. Willie and many others, composed words or music to pieces in honor of the new president.

Despite the triumph of his political principles Jefferson regarded his eight years in the presidency as a "splendid misery." He was being kent from the society of his beloved children at Monticello, "I am as happy nowhere else," he had written, "and in no other society, and all my wishes end, where I hope my days will end, at Monticello"

At length the great American who had given forty years of his life to public office was able to retire to his beloved family, his books, his farms his music. The family circle, narrowed by the death of Polly, was continually increased by the children's children and their friends. The magnificent harpsichord which Kirkman had made for Jefferson under the immediate supervision of Dr. Charles Burney; the planoforte invented by Hawkins; the spinet; the gultars; and the violins of Monticello were rarely silent, and the musical library begun by the young schoolboy Jefferson began to include very modern waltzes and some of the earliest lessons for young beginners.

A catalog of music owned by Jefferson when he first began to complle it in 1783, which included a jarge number of Items which he intended to acquire, taken with the musical references in his letters and the surviving music at Monticello and the Library of Congress reveals a highly culti-

The catalog, which is part of a complete catalog of his library, lists Music under the Fine Arts, and the music in turn is subdivided into three principal sections. The first section, Theory, includes history of music; the other sections are Vocal and Instrumental. The section on Theory includes such items as the works of Dr. Charles Burney; two volumes of Gemlniani's "Art of Playing the Violin in Taste," and "A Compleat Tutor for the Harpsichord"; Pasquali's "Thorough Bass Made Easy"; Zuccari's "Method of Playing Adagios"; Hoegi's "Tabular System of Minuets"; and a "Compleat Tutor for the German Flute."

A Remarkable Compilation

The Vocal music includes the ballad opera scores previously mentioned; many of Handei's anthems; Pergolesi's "Stabat Mater"; Henry Purcell's "Harmona sacra . . "; Daniel Purcell's "Psalms Set Full for the Organ or Harpsichord"; John Playford's "Whole Book of Psalms"; numerous volumes of songs by Pasquali, William Jackson, Arne, Dibdin, Johann Christian Bach, and Heron, together with such famous songbook collections as Howard's "British Orpheus"; "Clio and Euterpe"; Henry Purcell's "Orpheus Brittanicus," and a series of volumes published by Bremner and

The Instrumental section is rich in fine trio sonatas by such composers as Corelli, Lampugnani, Pasquali, Kozeluch, Martini, Boccherini, Gasparini, Giardini, Haydn, Humble, and Just. There are numerous duets for violin and harpsichord by Tessarini, Besozzi, Martini of Milan, Batinni, Figlio, Campioni, and others. The concertos include works of Corelli, Haydn, Pleyel, Kelly, Valentine, and Vivaldi. There are a few large volumes of overtures of Handel, Schwindel, Earl of Kelly, Abel, Arne, Lamp, and Howard, written in eight parts. There is a smaller collection of string quartets by Haydn and others. Harpsichord and spinet music ranges from the (Continued on Page 688)

OCTOBER, 1943

Music in the Streets of Cathay

by Laura Helen Coupland

cries of porters fighting for possession of my bag- and carried on the shoulders of many men. Firegage there rose an eerie wail. Looking up one of crackers popped to drive away evil spirits, while the narrow, hill-climbing side streets, I saw a above all hung the trembling wail of the "teks." group of white-robed Buddhist priests stepping down from level to level between gay patches of color from flower stalls on either side. They were splitting the air with clashes of cymbals two feet in diameter; shattering it with solemn tones projected from an oboe-like instrument of dark polished wood with a brass bell at the end. The tones seemed to lie on the still air of late summer in a quivering treble tremolo. My ear drums quivered too in sympathy. The "tek" is an instrument which sounds best from the greatest possible

Following the priests came mourners clad in sackcloth and shod in straw sandals. They walked within walls of cotton stuff suspended on bamboo poles and carried by attendants. Within this movable room their grief was protected from the eyes of curious passers-by; only their shuffling feet were visible. A portrait of the deceased had its place in the procession and there were offerings of cakes and fruit piled in pyramids upon large



Containing one little bride go ing glone to her husband's home.

Y INTRODUCTION to the dramatic pag-eant of China's streets and highways came is trays. Last came the coffin, shaped like the pol-ished trunk of a hardward trunk of a hardward trunk of a hardward trunk of a hardward tr in Hong Kong. Above the contentious thrown across it. It was slung upon bamboo poles



6 . 8 3 3 3 3 9 1

Page 20 from Preston Ware Orem's "Harmony Book for

Strange Customs

In Canton, where I lived for the next five years,

years old if he had lived only a few days longer;

he had four sons, all married and with sons of

their own; he left property and possessions for his

一、含有本音長三度。完全五度。

二、含有本音短三度。完全五度。

LAURA HELEN COUPLAND

fate had so willed it. Therefore the procession was led by one group of instruments playing happy music and, at the end of the cortège, another playing sadder tunes for those who had lost the head of their family.

Almost every day there is a wedding procession along the streets of China. The bridal chair, shaped like a large sedan and carried on the shoulders of six or more men, is covered with artificial flowers fastened on tiny, spiral wires so that they shiver in the motion of the chair bearer's jog-trot like field flowers when a breeze blows by. Or if the season is right, the flowers may be fresh marigolds of two or three shades of gold. A girl from a wealthy family is carried to her husband's home in a chair of deep red satin as large, almost, as a small room,

Everyone rushes to window and door to see the bride pass by. A band of musicians walks before, and often another follows, Musicians and chair hearers wear red scarves across their shoudersred, the color of happiness and the hope of happiness. Other bearers carry "the eight notes." These are lantern-shaped forms made of rattan and covered with oiled paper with the character for "happiness" painted on each in bold, red brush strokes. It seems that they also are music, or the representation of music, I suppose the custom of having the symbol of gaiety slowly grew, though the instruments themselves be few.

Within is the bride, going from the familiarity of her father's house to an unknown home as the wife of a boy she has never seen. (This custom is changing fast in New China, but still old ways persist and will for years to come; for China clings to ancient customs.) As the youngest bride and newest member of the household she will be subjected to a form of hazing more or less severe. according to the gentleness of her new family and the dispositions of the wives of the older sons, each of whom has gone through the same experifamily to enjoy, and it was time for him to go; ence and welcomes a (Continued on Page 690)



RED AND GOLD CHINESE WEDDING CHAIR

Missed Lessons

An Established Professional Business Custom Averts Serious Loss to Pupils and Teachers

A nation-wide survey conducted for three decades reveals that:

- 1. The invariable custom of the teaching profession is to require payment in advance for music instruction.
- 2. Payment is for terms of lessons, usually in a series of ten or twenty. In colleges and conservatories the terms may be for a quarter, a half, or an entire year, but payments are invariably in advance.
- 3. Lessons must be taken at the appointed time. If missed, the pupil loses the lesson, except in cases which may be excused, such as those of protracted illness or an unavoidable and serious emergency.
- 4. The reason for this is that music instruction loses greatly in its effectiveness unless received regularly. Missed lessons obstruct progress and add seriously to the expense of music instruction.

.The Etude Music Magazine

(Teachers desiring a copy of this page printed on superior paper, suitable for framing and use in the studio, may secure it by sending ten cents in postage stamps to cover mailing costs,

Notable Symphonic Recordings

THE SHELLAC SITUATION has turned critical of late, and the companies have found it necessary to demand a certain proportion of old for new records of all dealers. This has made it necessary for the dealer in turn to demand old

for new of his customers. Some of the recordbuying public, we are told, are resentful of the dealer's demand of "old for new," even though it remains a fact that the dealer will accept cracked and completely worn-out records. It seems to us that record buyers should interest themselves in shopping for new records with some old ones to hand in, and regard the procedure in very much the same manner as giving up ration stamps or empty toothpaste tubes. The situation in the record field is quite as crucial as it is in the toothpaste and cosmetic field.

It is understandable that most of us would not care to give up our favorite records. The pleasure we have derived from most of these can be unquestionably repeated again and again, and the amount of records which are worn to any great extent are probably relatively few. However, there are a lot of people who still have old records piled high in their attics or cellars and we might, if we looked around, discover some neighbor who had a number of old discs that are not wanted. There is just cause to believe that the recent house-tohouse canvass by Records For Our Fighting Men, Inc., did not begin to exhaust the old records which people no longer value or want. And so, it seems to us, it behooves all who want to buy new recordings to look around and make inquiries about old records to help maintain the supply of

The record companies are not issuing many new releases these days, for since the ban on recording in August, 1942, by the American Federation of Musicians, no new recordings have been made. Hence all recent releases are from reserve stock, and were made before the ban. It has been rumored that, with judicious spacing of releases, the companies have on hand enough new material for two years. However, these could be cut off if the supply of old records is not sufficient to help the shellac shortage.

D'INDY: Symphony No. 2 in B-flat, Opus 57; The San Francisco Symphony Orchestra, direction of Pierre Monteux, Victor set 943.

It is gratifying to find that Victor has released this set in both M and DM pressings, for it is one of the worthiest recordings of a French symphony we have encountered. Those who know and admire d'Indy's "Symphony on a French Mountain Air" will do well to investigate this work. To be sure, it is more austere, less spontaneous and lyrical, but it is nonetheless a great work. d'Indy has been called a mathematician because he utilizes his material in the manner of an architect. The present work is based, for example, on two motives which are given out at the beginning The structure of the symphony is undeniably complex, and may require several hearings to

by Peter Hugh Reed

fully perceive its pattern. What the composer has done with these themes is truly amazing: they follow each other, they are developed separately, they are associated with new ideas which complete or serve as commentary, and they are even handled as two oppo-

nents and are made to war on each other.

Although the contranuntal structure of this symphony is involved, the music has considerable emotional appeal. There is great strength as well as beauty in this work. There is not the excessive emotion of Franck, who was d'Indy's teacher, and for this reason the symphony appeals to many for whom the Franck work has paled. There are both Wagnerian and Franckian influences in this score, and thus we find the second and third movements evincing d'Indy's devotion for his master; but, as the late Philip Hale once said, d'Indy "was no mere copyist; the greatest pages of this symphony are his own." Much of the Franckian influence is traceable from the cyclical thematic principle, derived from Franck, but it might be noted that d'Indy car-

ries this principle to greater extent and effect than did Franck.

Monteux shows a keen appreciation of this music; there are points which suggest the playing could have been ironed out more smoothly, but on the whole the conductor keeps the composer's elaborate design clear and his emotion pervasive. The recording is excellently achieved.

Bach (arr. Stokowski): Arioso from Concerto for Clavier in F minor; Prelude in E-flat minor (No. 8, Well-Tempered Clavier); Andante sostenuto from Sonata in A minor (for unaccompanied violin); played by the All-American Orchestra, conducted by Leopold Stokowski. Columbia set 541.

Stokowski's arrangements and performances of all these excerpts from

Bach make the music sound as though it were written during the late nineteenth century. The classical beauty of the composer is changed to lush romanticism. The playing here does not rank with the Philadelphia or the NBC Orchestras, with whom Stokowski has already

recorded some of this material, Just why Stokowski recorded the first selection previously with the NBC Symphony (Victor disc 18498) under the title of "Sinfonia from Church Cantata 156' and as "Arioso from the Clavier Concerto," is not understandable. To be sure. Bach re-used the material in both cases, but since Stokowski's arrangements derive mainly from the "Sinfonia," the present title is misleading. In Bach's original version, this "Sinfonia" is far more appealing. The interested reader is referred to the recording made by Leon Goossens (oboist) and the Bach Cantata Club of London (Columbia History Of Music-Vol. 2). In all cases Stokowski has extended this music beyond Bach's original intentions, largely by employing a slower tempo. The recording here is among the best of those attained from



From a painting by Henri Morriset in the Tuileries

Brahms: Sonata in F minor, Opus 120, No. 1 (viola and piano); Samuel Lifschey and Egon Petri (5 sides); and Bach: Gavottes from Suite in D minor (for unaccompanied cello); Samuel Lifschey. Colum-

Brahms wrote this work primarily for his friend Richard Muchlfeld, the clarinetist. This sonata and its associate in E-flat (Op. 120, No. 2) have been called the "golden fruit of the composer's late maturity" (Niemann). However, there are many who find these works less accessible than most of Brahms' chamber music. Richard Specht says they "are but the soliloquies of his lonely hours-dreamy recollections that call many a vanished figure of his (Continued on Page 685)

RECORDS

THE ETUDE

636

HERE IS A SERIES of programs broadcast by the American radio networks especially designed for our men overseas, and many of the best features are shortwaved to various parts of the world. Perhaps you have wondered what our men on the fighting fronts do for musical entertainment when the reception of homefront programs is not too good. A correspondent in North Africa tells us about this, and supplies an interesting commentary on European broadcasts. The Italian radio stations, he says, feature many operatic selections by artists well known to American listeners-such singers as Ezio Pinza, Martinelli, Gigli, Zilliani, the late Claudia Muzio, and the renowned Caruso are heard constantly, a good part of the time with an accompanying hiss from poorly filtered needle scratch, since it is these singers' recordings which are being broadcast. Curiously, the German radio stations play the best jazz, according to our correspondent, and a

lot of it comprises favored tunes in America, to which the Nazis have set German words. The French radio stations have the best symphonic music; in fact, they are the only ones who seem to devote much time to serious symphonic music. From Spain, one hears mostly Spanish folk music, dances, and songs which appeal primarily to the people of that country.

There can be no question that the radio is proving a great boon to our men on the farflung fighting fronts. Just what part radio plays in keeping up morale, we do not yet know, but we do know that it is helping enormously. And music is giving great spiritual sustenance to the many.

The regular concert series of the Boston Sym- the news, continues daily from noon to 12:15 P.M., phony Orchestra will be resumed this month. The first of the Saturday night broadcasts is scheduled for October 9. Although Dr. Serge Koussevitzky has not handed out any advance publicity regarding his broadcast programs for this winter, we may well believe that they will be among the most important of their kind on the airways. The series will again be heard over the Blue Network beginning at 8:15 P.M., EWT.

Under the terms of a new contract, Kate Smith, now in her thirteenth year as a radio star, will continue on the air for at least three years. Her contract is unique in radio in that it is always for three years, and the options fall due at the end of each season when the old contract still has two seasons to go. In other words, even if the sponsor fails to take up the option, Kate Smith will continue on the air under his sponsorship for two

Kate Smith returns on October 1 to her Friday evening programs over the Columbia Network (Fridays, 8:00 to 8:55 P.M., EWT-rebroadcast at 12:00 midnight). Again there will be a full-hour variety show, combining music, drama, comedy, and novelties. Two regular members of Kate's cast, Orchestra Leader Jack Miller and Comedian

Important Radio Musical Programs for the Boys Overseas

by Alfred Lindsay Morgan



In addition to her radio broadcasts, she has traveled 52,000 miles to carry cheer to over 1.500,000 of the "boys" in the Service.

and screen are being signed for guest appearances. Kate will be heard in favorite songs, and she will continue to entertain the men in service through personal appearances at camps. Since the war began, she has traveled 52,000 miles to give special than a million and a Army, Navy, and Marine bases throughout this country and Can-

Kate's daytime program, Kate Smith Speaks, with Ted Collins and

EWT (Columbia).

Howard Barlow of Columbia's New York station WABC continues to present an unusual series of musical entertainments, Beginning August 1. born soprano, inaugurated a regular series of Sunday night appearances with the Columbia Concert Orchestra (10:45 to 11:00 P.M., EWT). Mme, Kurenko's programs have been varied and pleasing. She has sung old Italian arias, operatic airs, and lieder, as well as songs by her favorite Russian composers. Mme. Kurenko, who was born in Moscow, graduated with high honors from the Conservatory in that city, and later became a leading soprano of the Moscow Opera. The remarkable flexibility and purity of her voice won her fame not only in her native land but in many other European countries. She has appeared in recital with such eminent composers as Ravel, Glazounoff, Gretchaninoff, and Medtner. In this country she was quick to repeat her European

RADIO

Henny Youngman, are successes. She has appeared as soloist with many on hand. The best- leading symphony orchestras and has sung with known names of stage success with the Chicago Civic Opera. Her radio programs have been a source of joy to all who like good singing, and we can only hope that they will be continued indefinitely.

Through his series known as Invitation to Music (Columbia Network, Wednesdays 11:30 to 12 midnight, EWT), Howard Barlow has been presenting a succession of recitals by various noted singers. Recently we had four programs by the distinguished Negro soprano, Dorothy Maynor, Her programs, consisting of operatic arias and artsongs from many countries, showed the versatility of her artistry. In all the programs heard in Inprograms to more vitation to Music, Mr. Barlow helps the singer plan the recitals and also makes the orchestral half service men in arrangements that are used. Mr. Barlow's long association with radio has taught him what the public wants, and the success of a singer's program may be attributed to him as much as to the

> Vera Brodsky, long a popular planist with radio audiences, replaced Egon Petri recently in the Sunday morning Keyboard Recital heard via Columbia (11:05 to 11:30 A.M., EWT). Miss Brodsky's programs include works ranging from the classicists to contemporary modernists. Readers of THE ETUDE will find her recitals worth following.

The Philadelphia Orchestra, which begins its series Barlow and Maria Kurenko, the eminent Russian- of broadcasts via Columbia this month, has altered its time schedule. Originally announced to be heard from 1:00 to 2:00 P.M., EWT, on Saturdays, the programs have been advanced by half an hour-from 1:30 to 2:30 P.M. Eugene Ormandy will be heard as conductor through the entire series save for a two weeks' period when Bruno Walter will replace him. Such noted soloists as Rudolf Serkin, Artur Rubinstein, and Marjorie Lawrence are scheduled for the broadcasts.

Artur Rodzinski will officially begin his winter series of concerts with the Philharmonic-Symphony Orchestra of New York on Sunday, October 10. Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, will lead the concert of

Since the winter series of the NBC Symphony Orchestra, under the divided directions of Arturo Toscanini and Leopold Stokowski, does not begin until October 31, Frank Black will continue to conduct the orchestra until the end of the month. Few conductors have (Continued on Page 684)

THE ETUDE

Two New Beethoven Biographies

At the height of the great war, two new and excellent biographies of Beethoven have come to your reviewer's desk. Beethoven's paternal grandfather was born at Malines, Flanders. He was the son of a baker who later in life became a lace merchant, In 1783, Grandfather Beethoven went to Bonn to become Court Musician. There he married a German girl, Maria Josepha Poll. She became an alcoholic and died in an asylum as a dipsomaniac, as did her son, Johann van Beethoven, Beethoven's father.

Johann van Beethoven married a German girl, Maria Magdalena Kewerich, who was the daughter of a head cook to the Elector of Trèves. Thus Beethoven had three German grandparents and one of Flemish ancestry.

The authors of the two distinctively different blographies, John N. Burk and Emil Ludwig, give valuable new lights upon the composer's ancestry. Ludwig, who has always been a most industrious miner of picturesque incident, has found in this subject one which he has developed with refreshing enthusiasm. His own amateur love for music and musical interpretation has enabled him to view the composer's life as a true connoisseur. He states frankly that he was brought up on Goethe and Beethoven, and that he owes to these Titans the formation of his mind. He notes that his grandfather gave to each of his sons the middle name, "Ludwig," and that later, when his father, over sixty years ago, changed the family name from Cohn, he adopted Ludwig. Thereupon, the name "Ludwig" became "the symbol of a patron saint." He also notes that the name "Beethoven"



EMIL LUDWIG

(spelled in twenty-five different ways, including Biethoven, Bethof, Biethoffan, Betho) is derived from a village in Limburg in Belgium. The name is still as common in Flanders as is Smith in the United States. Betho, in fact, was the early name of the Netherlands. The Netherland "van" with which Beethoven prefixed his name means "of" or "from" and is not a sign of petty nobility, as in the case of the German "von." Beethoven usually used "van" in signing his name. Burk

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

syllable, he says, was pronounced to rhyme with "feet," so we need not sneer at our country cousins who talk of Beet-hoven instead of Bay-

Just how many chromosomes of Flemish parentage, and how many of German, there may have been in the great master, we will leave to the biologists. Mr. Burk, who is best known for his able program notes for the Boston Symphony programs and for his excellent biography of Clara Schumann, states "The Flemish inheritance in Beethoven has been labored. Ernest Closson wrote a full book on the subject, developing the thesis that intractability, love of freedom, stubborn assertiveness are as markedly Flemish as conformity and obedience are German." It seems to us a foolish piece of childish Chauvinism to quibble about Beethoven's ancestry when the essential thing is his music, which is deathless. Beethoven's appearance, however, was quite different from the type which is designated as the blond Aryan. His hair was very black and his eves were dark.

Mr. Ludwig's biography is very sympathetic. He picks up such things as the little Beethoven watching his father sell his mother's clothes to an old clothes man, just as Rembrandt, as a child, had watched his father conduct a similar tragedy. His dramatization of Beethoven's visit to Goethe is an especially fine bit. He develops a pathetic picture of the tremendous sensitivity of the tempestuous youngster, and through the pages of the book, one feels the pent-up injustices of life in their fight to find expression in music.

Later, he says, regarding the Beethoven mask seen on thousands of walls, "The gloomy, leonine head of a middle-aged man in repose-one cannot tell whether he is dreaming or thinking-an irregular face, worn and expressionless: this is the mask of Beethoven that hangs on the wall. His looks would not charm a woman nor urge a man to fight, nor a child to smiles. Most people take it to be a death mask; but its magnetic power, as well as the intense inward expressiveness of this poor little piece of colorless plaster, impresses the observer as having been taken from a living being."

BOOKS

indicates that it means a beetfield. The first We have an idea that this is probably the very finest of the long line of Ludwig biographies and the one by which he will be best remembered.

Almost half of Mr. Burk's book is devoted to very skillful studies of the works of Beethoven. done with high professional efficiency. These will be found of great practical value to conductors, teachers, and students.

Neither writer attempts to gloss over Beethoven's eccentricities or that element of coarseness which is inexplicable to all who know Beethoven solely through his music. One in possession of these two books will have a Beethoven reference library which will prove very useful and dependable.

"Beethoven-Life of a Conqueror" By Emil Ludwig Pages: 356 Price: \$3.75 Publishers: G. P. Putnam's Sons

"The Life and Works of Beethoven" By John N. Burk Pages: 483 Price: \$2.75 Publishers: Random House

BALLADS OF YESTERDAY

A thousand books could be written upon the ballads of England, Ireland, Scotland. Wales. France, Spain, Italy, and Germany, and yet they would be but a shadow of the great movement to set human romances and experiences to music. Their origin, in most instances, is as obscure as the origin of the mumps. They just came. However, like the mumps, they spread in a most rapid and unaccountable manner. A product of minstrelsy, their composers and authors have long since been forgotten. Their texts and their tunes became garbled by local conditions. They were designed for immediate acceptance, and doubtless many of them were passed on by rote long before they were written. Some were unquestionably improvisations. If you ever have gone into a Kentucky mountaineer's home and heard some unassuming old man sing Barbara Allen, with its interminable verses, don't be surprised if you go to the next county and hear some other bluegrass hill-billy sing a quite different version.

A very excellent dissertation upon the subject is Sydney Northcote's (Continued on Page 684)

Fourth and Fifth Fingers

In the past two weeks I have been experimenting with my fourth and fifth Now I realize that when playing, for ex-ample, the chromatic scale with octaves (legato), I must use my fourth finger or the black keys in order to obtain a smooth legato. But, when playing staccato octaves, better tone (much better), more speed, a more even and smoother flow of notes and much more flexibility of wrists in using the fifth finger straight through on both white

and black keys.

I consider the fifth finger the most in portant of all and it serves as a base for much of the other technical work. I have snent much time in developing it (octaves, and so on), and now it is much stronger than it would normally be. My teacher tells me I am doing the right thing by using the fifth on the black keys, as the shape of my hand is natural for this.

I have noticed that practically all of the works of Lizzt, particularly, and other composers too, call for the fourth finger on the black keys even in staccato playing The only master I have noticed who used the fifth more frequently is Czerny who, I consider, should know. The only possible advantage that I can see in using the fourth on black keys is that the hand is nearer to the keyboard for the coming octave.

I should very much appreciate having your opinion about this, hearing which you consider best and why; also why the fourth is usually used. I should appreciate your naming some older ma well as contemporaries, who prefer to use the fourth; also those who agree with me in the use of the fifth.—H. G. L., Illinois.

The conclusions you have reached are to sound and sensible that you do not need the authority of anyone else. You will find all artists in accord with you that the functions of fourth finger octaves are: (1) to achieve legato; (2) to facilitate speed in certain kinds of passages because the "in and out" movement of the hand on the keyboard is minimized. On the debit side is the fact that both brilliance and endurance are lessened by the use of the fourth finger.

I do not believe that Liszt invariably recommended the fourth finger on black keys. As a rule his compositions have been fingered by others, often by incompetent nonentities. So I wouldn't take their markings as final, by any means.

Again, you strike the nail (or rather the octave!) straight on the head when you write that fifth finger octaves are better for your hand, for I have known cases in which students have been able to play fourth finger octaves in long, brilliant, rapid passages with tremendous power and no loss of endurance. Octaves, like all other technical matters, depend on the individual hand. I have even known excellent pianists who use the fourth finger on black keys in the right hand and the fifth finger in the left! So here again we must be wary, and take our octaves with several grains of salt!

You have been very wise in developing thumb a fifth finger of super-strength; again you are right when you claim that it is the most important finger of all. Evidently you have practiced sensible, highly concentrated, fifth-finger exercises for a long time, because only through such a policy, steadily and persistently pursued, can one attain that desirable end.

For the benefit of other Round Tablers, I append here a few exercises which I have found invaluable for developing fifth-finger power, independence, and endurance.

The Teacher's Round Table



Correspondents with this Depart-ment ove requested to limit Letters to One Hundred ond Fifty Words.

separately, staccato, forte, and with pure

fifth fingers; that is, with a maximum

of finger stroke and a minimum of hand,

wrist, arm, or rotational movement. The

finger is to be raised (but not held) as

cise is to be practiced in impulses of

1, 2, 3, 4, 8, and 16 notes, each im-

pulse followed by a short fermata (a),

then repeated several times before fol-

lowing up with the next, longer im-

pulse. Always accent the last note of

the impulse, then pause and rest before

repeating it or starting a new impulse.

1. Holding octave silently with

2. Same, without holding thumb

3. Holding fourth finger silently

"FORWARD MARCH WITH MUSIC"

Impulses.

octave

(this one is hard!)

cent on fifth

5. "Pure" finger octaves, wrist held high, no movement of hand, wrist, or All exercises are to be practiced hands

6. With alternating fifth and fourth high as possible in striking. Each exer- fingers (this one is tee-rific!)

(continue through longer impulses, of course)

Do not work at any of these longer than a few minutes at a time, and then be sure to rest completely; that is, remove all muscular tension at each

Result: you will soon have fifth fingers as strong as H.G.L.'s (I hope!).

What About the Moderns

In looking over compositions for plano solo, I find a great many etudes by Scriabine, preludes by Rachmaninoff, the bine, preludes by Rachmaninoff, rhapsodles by Dehnanyi, and so on. May I ask you whether these pieces compare in difficulty (or in musical worth) with those of Bach and Chopin. for instance? In other words. do they represent a great departure from the works of the old masters; are they the works of the out masters; are they typically modern; do they require more effort for less music, or vice versa? And can one forsake, temporarily, Beethoven, Brahms, Mozart, and Mendelssohn, for Prokofteff, Debussy, Granados, Lecuona. and other modern composers? I am a little confused and wonder whether an entirely different technique is called for here

-C. H. B., New York. studying such pieces, when you know

well that you have to use vastly different approaches to the composers you mention-Bach and Chopin, Beethoven and Mendelssohn, and so on. Surely, if you have to treat Bach and Chopin differently, (two who are worlds apart) you will find it necessary to distinguish sharply between all classics, romantics. Mus. Doc. and moderns. And if you are unaccustomed to playing music by twentieth-Noted Pianist century composers, you will probably find and Music Educator it more difficult at first than the works

But why you should have to "forsake" the classics for Prokofleff, Scriabine and Rachmaninoff is beyond my comprehen-4. Sharply broken octaves with ac- sion. They will always be your great loves. . . . By all means allot some of your time to the contemporary composers who will stimulate you, broaden your horizons develop new interpretative and technical skills, and bring you back with freshened perspectives and deeper respect for Bach, Beethoven, and Chopin.

Bar Lines

I am twenty years old and have studied the piano for two years. One of the many difficulties I have had to overcome is tendency to play by measure units, seemed to be a psychological barrie for a time; I would hesitate before at-tempting another measure or would release the pedal when a note was to be sustained beyond the end of the measur A jerky and unmusical manner of playing vas the result.

My teacher explained that I was not unique in this respect, that practically all pupils have to cope with this problem at one time or another. Well, the more I think of it, the more I am convinced that measure bars are superfluous. The student could use phrasing marks as guides in reading

Outside of overcoming a popular distrust to print music with a much less noticeable



If that could be done, the pupil would start right in reading and playing music according to the phrasings, as music should be played.—W. L. B., Washington.

Of course you are absolutely right The habit of dividing music into rigid metric units instead of phrase measurements is probably the most serious cause of unmusical singing and playing-not to mention composing! Your remedy is a good one, but I'm afraid it is impractical because: (1) Bar lines extending And now you've gone and flustered me through the staffs from top to bottom too! For I have never been asked such greatly facilitate the reading of music. a question before, and honestly admit Without them the world would be hopethat I cannot answer it. Faced with your lessly confused. As you well know, most dilemma I know what I would do. I'd people refuse to think about music. Try learn a bunch of those "modern" pleces as we will I'm afraid we won't ever be and find out for myself if they are more able to persuade more than one percent difficult than Bach or Chopin. Strange, (at most!) to use intelligence in aptoo, that you should ask "whether an proaching music study. So what about entirely different technic is called for" in that ninety-nine percent who would

(Continued on Page 687) OCTOBER, 1943

Music Teachers! The Hour of Opportunity Is Here!

Practical Ways to Increase Your Income by Taking Advantage of Amazing New Conditions

HE STARTLING world upheaval has thrown a powerful spotlight upon the value of music to humanity. Hard-boiled business men

have been staggered by the hundreds of millions of dollars which have been subscribed for war bends under the influence of great musical events conducted by "the army that Hitler forgot." This has given birth to a new and compelling respect for the practical value of music. It should be easier than ever now for the teacher to extend his influence and raise his income.

The writer was formerly a professional music teacher, with a large class in a big city. Since then, years in the business world have been such that he continually meets music teachers of many kinds from all parts of the country, and has repeatedly, by various "tips," helped some to attain success. These teachers may be divided roughly into three general classes:

1. Teachers of very extraordinary talent, wide reputation, and real teaching ability: These usually receive the highest fees and have long waiting lists. This, however, is not always the case. Certain teachers in this class are lamentable failures because of personal or business short-

2. Teachers of the average type of pupil: These teachers are methodical, personable, tactful, progressive, alert, and understanding. They charge reasonable rates and usually have plenty to do.

3. Teachers who have been well trained but who "just can't seem to get along." They spend most of their time wondering why others are prosperous.

Practical Steps

It would be impossible to include even in a large volume all of the things that go to make a rational plan for insuring professional success in music teaching. Each case, because of human variability and the wide range of local conditions, must be given individual attention. It would be of immense help if it were possible for many teachers to have an experienced business counselor at That is, do I wait with my mouth open for the hand to give regular advice about the endless, practical business problems of

the profession. Perhaps your best approach to the very mercenary but very necessary problem of raising your income is to make a personal estimate of your assets and your liabilities. This may be done best by answering with great candor and exactness a series of intimate questions-putting down, after each question, an estimate in percentages of what you honestly feel is the mark you should receive (whether by Martin G. Everett

25 per cent, 50 per cent, 80 per cent, or 100 per Do I radiate well-being? --- % Do I get proper cent), just as though you were checking up on the examination of some other teacher. Here are four sets of revealing questions. After each question put down the percentage of excellence you feel that you honestly deserve. Then, at the end of each section, divide the total by the number of questions answered. Finally, add the totals of the four sections, divide by four, and note where you seem to stand. This quiz, if frankly answered, may give you an inkling as to your shortcomings or the reason for any lack of your success.

Successful L. Q. Test for Teachers

1. Mental and Personal Attitude Do I regularly maintain a wholesome, rational, optimistic attitude toward life in general? --- % Do I greet people with smiles? --- % Is my mental bent hopeful and constructive? ---- % Do I know the art of minding my own business? --- % Do I avoid fault-finding? ---- % Do I make friends and keep them? --- % Do I have a firm faith in the future? --- % Do I laugh at petty fears and worries? -- % Am I looked upon as a positive, magnetic individual? -- % Am I broad and tolerant? --- % Do I have unlimited patience? ____% Do my pupils really like me? ____% Do I exercise an uplifting influence upon my pupils in fields other than music? --- % Do my friends concede that I possess common sense? --- % Have I a visible sense of humor? ---- % Do I see things from the point of view of the other fellow? ---- % Am I selfish? ----- % Do I enlist the friendly cooperation of others? --- % Does anyone ever say about me, "He thinks he knows it all"? --- % Do I enjoy my work? --- % Do I stress my own importance to pupils instead of thinking only about the pupil's welfare? --- % Am I a mollusk?

> Send IIs Your Best Ideas Upon Raising the Teacher's Income

THE ETUDE will pay \$5.00 each for the ten best ideas for raising the teacher's income, expressed in not more than 150 words. All contributions to this contest must be received at the office of The Etude Music Magazine, 1712 Chestnut St., Philadelphia (1), Pa., before January 1, 1944. Keep a copy of your article. No rejected manuscript will be returned. Be sure to put your name and address on your manuscript.

food (business) to float in, or do I go out and enthusiastically seek it? --- %

2. Physical Condition of Teacher Am I in general good health? ----%

food, abundant sunlight, sufficient rest, the best vacations, and enough exercise to keep me in such shape that I am eager for work? --- % Do I, as a rule, feel a spring in my walk? --- % Do I feel a healthy control in my hands as I play the piano? --- % Do I have periods of prolonged lassitude? --- % Do I have a regular physical check-up by an able physician? --- % Do I suffer pronounced periods of depression? --- %

Total ----% 3. Professional Fitness

Is my professional fitness on a par or better than that of my colleagues? --- % Are my pupils producing results that make me eager to have them compared with the pupils of other teachers? magazines and keep up with the newest thought in my profession? --- % Do I unfailingly keep up my practice daily, just as in the days when I was a student? --- % Do I make it a regular business to visit music stores, or through the "On Sale" system study the best new music coming from the presses? --- % Do I read good books and magazines on general subjects, so that my conversation is bright and up to date? --- % Do I understand child psychology? --- % Do I teach above the heads of my pupils? --- % Do my pupils enjoy the music I give them? --- % Do my pupils leave the studio keen with animation and smiles? ---%

Total ----%

4 Business Grasp Do I really know what I want to accomplish in my teaching work? --- % Have I a well-coordinated plan leading to that accomplishment? -% Do I set down in black and white the things I propose to do and then find out the best way to bring them about? ---- % Do I keep my studio up

to date in every respect? --- % Do I discard pictures, musical instruments, furniture, wallpaper, and books and replace them with others now and then, so that my music room does not suggest old-fashioned stuffiness? --- % Do I have modern means of filing and keeping accounts? --- % Do I manage to create a feeling of cheer and welcome to the pupil when he has to wait for his lesson? --- % Do I keep fresh flowers on the table? --- % Are my pupils my best advertisement? ---- % Do I avoid (Continued on Page 686)

"Since Singing Is So Good a Thing"

Was Sir William Byrd the Greatest Musician of His Time?

HIS YEAR 1943 marks a great quadricentennial in music. Four hundred years ago, probably early in the year 1543, Sir William Byrd was born. Since England has always made less of her musicians than of her statesmen, her generals, and her admirals, it is not generally known that Byrd was not only the greatest of English musicians but also perhaps the greatest musician in the world in his day.

He was "bred up to music" in Lincolnshire, and by the time he was twenty years of age had been made organist of Lincoln Cathedral, For sixty years more he lived on, a member of the Chapel Royal from 1570 until his death and the organizer of innumerable musical performances, both sacred and secular. He composed an unbelievable amount of music including "three Masses, over two hundred motets and gradualia, a setting of the Passion according to St. John, a great number of psalms and anthems, services for the Protestant ritual-one of which is on the largest scale ever attempted-madrigals, songs, and instrumental pieces for strings and for virginals."

Yet, in spite of all these attainments. William Byrd is only now in the twentieth century coming into the recognition due him. Byrd's birth antedated that of Bach and Handel by one hundred and forty-two years. Born twenty-one years before the birth of William Shakespeare in 1564 and dying in 1623, seven years after Shakespeare's death, Byrd was liv-

ing in that small island of England and composing great music over almost the same period of years as that in which Shakespeare produced his great dramas. Even Shakespeare was not always given his due in England, where at times French and Italian arts were likely to be more intriguing to the fashionable than the native English product, and where, in 1661, the diarist John Evelyn could write after Charles II had been recalled from exile, "I saw 'Hamlet, Prince of Denmark' played, but now the old plays begin to disgust this refined age, since his Majesty's being so long abroad."

Peculiar Handicaps

Byrd had a particular disadvantage in that, in an age when England had become Protestant, he was a devout adherent of the Catholic faith. His will declared his desire to "live and dye a true and perfect member of the holy Catholycke Church without which I believe there is noe Salvation for me." While, as a Catholic, he could expect no conspicuous favors or publicity from Queen Elizabeth or from her successor King James, he was never endangered because of his faith. The Tudor rulers knew the value of a fine musician, whatever his faith. Henry VIII set the fashion to be musical, and passed on to his children his knowl-

by Althea Bass



ONLY EXISTING PORTRAIT OF BYRD

This picture, dating from 1704, was collected by Ni-colo Haym (librettist for Handel) and was included in the manuscript of his projected "History of Music."

all his life one of the "Gentlemen of the Queenes Majesties honorable Chappell."

A far greater disadvantage to Byrd's permanent recognition was the fact that, until the twentieth century, his works were never adequately published and existed almost entirely in the scattered separate parts for which they were written, or in his manuscripts. Thus, no widespread recognition of his achievements was possible. It is as if, of Shakespeare's Macbeth, only the part of Lady Macbeth were known. A single musical part hinted at something original and magnificent: but a sound and lasting reputation is built on more than hints. A music lover with only the second tenor's part of Byrd's Though Amaryllis Dance in Green could scarcely be blamed for not knowing how delicately intricate and musical that madrigal is; and a choir with only one part of the Magnificat from his "Short Service" could scarcely know the exaltation it reaches as a whole.

To a historian, the year 1588 is significant in English history because it marks the defeat of the Spanish Armada; to a musician it is significant because it marks the appearance of the first truly English madrigal at a time when the madrigal was, in words and music alike, an Italian achieveedge of and devotion to music. So Byrd remained Virgin, in a volume called "Musica Transalpina"; as it was in 1588.

and its appearance in that volume prompted the editor to explain, "There he some English songs lately set forth by a great Maister of Musicke, which for skill and sweetness may content the most curious." But before the year 1588 had ended, the world had been granted not one published part-song of William Byrd's but a whole volume, of which the full title was, "Psalmes, Sonets, & Songs of Sadnes and Pietie, made into Musicke of five parts; whereof some of them going abroad among divers, in untrue coppies, are heere truely corrected, and the other being Songs very rare and newly composed, are heere published, for the recreatlon of all such as delight in Musicke."

Advice on Singing

At the beginning of this 1588 volume, Byrd addressed an "Epistie to the Reader," in which he set forth his well-known reasons "to perswade every one to learne

"First, it is a knowledge easely taught, and quickly learned where there is a good Maister, and an apt Scoller.

"2. The exercise of singing is delightful to Nature & good to preserve the health of Man.

"3. It does strengthen all the parts of the brest, & doth open the pipes.

"4. It is a singuier good remedie for a stutting & stammering in the speech.

"5. It is the best meanes to procure a perfect pronunciation & to make a good Orator.

"6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce: which guift is so rare, as there is not one among a thousand, that hath it: and in many, that excellent guift is lost, because they want Art to expresse Nature.

"7. There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Man, where the voyces are good and the same well sorted and ordered.

"8. The better the voyce is, the meeter it is to honour and serve God therewith: and the voyce of man is chiefly to be imployed to that ende.

Since singing is so good a thing,

I wish all men would learne to sing." In this 1588 volume alone, there are songs of such permanent and satisfying beauty as to make him remembered as a composer. Here, besides Though Amaryllis Dance in Green are the Lullaby which in its simple beauty is a perfect Christmas song, the triumphant My Mind to Me a Kingdom Is (based on a poem ascribed to Edward Dyer) and the magnificently sorrowful Come to Me, Grief, Forever, which was a funeral song for the gallant Sir Philip Sidney lately killed in the British campaign in Flanders. That song is as exalted ment. This madrigal was Byrd's The Fair Younge an expression of grief for a fallen soldier today (Continued on Page 678)

THE ETUDE

Opportunity—and the Ability to Grasp It

A Conference with

Astrid Varnay

Leading Soprano of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

firmament was brightened by a new luminary in the person of Astrid Varnay, an unusually young American girl whose opulent voice and sensitive stage portrayals gave immediate promise of a notable career. Normally speaking, an operatic débutante calls attention to herself if she demonstrates her ability to sing and act well. Miss Varnay did this, and a great deal more besides. The circumstances of her debut were entirely unusual. She was hardly of age, in the voting sense of the term; she was all-American trained; she had never appeared on any stage prior to her assuming the leading soprano rôles in Wagnerian repertory at the Metropolitan Opera; and she was called upon to sing those rôles immediately after Kirsten Flagstad. The fact that the inevitable comparisons resulted entirely to Miss Varnay's credit aroused interested wonder as to how she did it. There was one circumstance in her background that contributed to her success; her parents were musicians. Her father was a singer and director of distinction, and her mother devotes herself to voice teaching, following a successful operatic career. But an advantageous background alone has never yet produced a great singer. To what does Astrid Varnay attribute her success, and how far can other ambitious beginners hope to duplicate it?

An Unexpected Summons

"With the average young singer," Miss Varnay states, "the dream of success begins before she is really prepared. She believes she has a fine voice several, it can -she waits for the moment when someone will give her the chance to use it. That is accurate enough as far as it goes-but it does not go far enough! The wise singer lets her planning begin considerably in advance of the great chance. The point is, she must be ready for opportunity when it comes. That, regrettably, is what many ambitious singers do not realize. The greatest artistic opportunity is worth only what the singer can do with it. If you want to open a store, you must have merchandise to sell. The more you have in stock, and the better the quality is (and there is ample opportunity to compare), the better are your chances for success.

"I have often been asked just how the Metropolitan happened to summon me when Mme. Flagstad's retirement left a gap-in her case, an unfillable gap-in the Wagnerian section of the company. I had applied for no audition; I had entered no competitive audition; the merits or demerits of my work were quite unknown,

URING THE SEASON of 1942, the operatic inasmuch as I had never appeared on a public operatic stage. After learning the technic of vocal placement from my mother, I began to study operatic rôles-not for any prospect of immediate use, but because I realized that only the complete

mastery of all the Wagnerian parts would make me valuable as a singer. I may say that I have sung operatic rôles in their entirety-not merely single ariasever since I was able to stand on my own feet, vocally speaking. It is a mistake to sing sustained and difficult music before the voice is ready to support it technically. But once it is ready, it is an equal mistake to postpone the approach to full serious study. If the voice can support one aria, it can encompass several; if it can encompass stand the transitional passages and thus develop gradually to support a complete operatic part. I always have believed this and I put it into practice.

"Thus, though I began my formal vocal studies not earlier than 1938, and began my repertoire studies in 1939, I had learned the Wagnerian parts complete in 1942, as well as some other parts, in order not to become one-sided, together with a good stock of songs and oratorios. My coach was pleased with my work and asked an eminent conductor to hear

me in order to make sure of his own judgment. I sang for the gentleman and he advised my coach to ask Mr. Edward Johnson, General Manager of the Metropolitan, to listen to what I could do. Both these auditions were based solely on a desire for advice; at the time the arrangements were made, there was no thought of my entering the Metropolitan. Yet, when that company desired the immediate services of a soprano who already had mastered a number of Wagnerian rôles, they remembered me. Had I possessed the voices of Nordica, Fremstad, and Flagstad combined, I should never have been given that magnificent opportunity without a very sure knowledge of the specific rôles that were wanted at that specific time. Thus, it was my readiness for the big chance

that stood me in good stead. "Here I would like to add another thought: in

studying rôle after rôle, one gains in each respect. One develops musicality; the voice grows, and each new rôle brings new technical and spiritual experiences from which one derives further benefits for those rôles which already have been studied. Of course, one thing is required from the student: there must be repetitions again and again, until each part is so sure that one can sing the rôle at

a moment's notice. "How shall the young singer make ready for opportunity? It is, of course, impossible to prepare for everything. The young singer should first of all make sure of special talent. It will be evident whether she possesses a soprano or contralto voice, whether it is



ASTRID VARNAY

lyric, coloratura, or dramatic. On the other hand, the singer should recognize her limits and never try to overstep them. You cannot build a house from the roof; you must start with the foundation. Later you may add one or the other part which has not been originally planned. Only in this way may the singer prepare herself for her future responsibilities.

"As the next step, the singer should find out whether her voice is fit for operatic parts or only for smaller work. Only expert judgment from professional people, who (Continued on Page 676)

VOICE

How to Avoid Bungling Fingers

by Ruth Luty

Miss Luty is a Philadelphia pianist and organist who for some years has been first assistant to the famous virtuoso and pedagog, Alberto Jonás.—Editor's Note

EMBRANDT VAN RYN ground his own pigments, mixed his colors, and took the greatments, mixed his colors, and took and est care of his brushes, as have many other est care of his brushes, as have many sculps. foremost painters of history. The famous sculptors take particular pains to have their tools in perfect condition. This is necessary, because in any art the worker's tools are the technical bond between himself and his interpretations. In the case of the pianist, technic should be valued for just what it is. It is only a means to an end-but it is an indispensable means. Just as an artist could not paint a picture without colors and brushes, the pianist cannot play without having his hands prepared by adequate technical drill. The great technical writers have realized that technical patterns in notes, rhythm, and drill are repeated in principle thousands of times over. They seek to write exercises and studies that will economize the pupil's time by concentrating upon these recurring problems.

Within the range of eighty-eight keys (fiftytwo white keys and thirty-six black keys) must come all of the technical changes possible. In the days of Bach, Handel, Mozart, and Haydn, the piano had but five octaves. This range was gradually increased. Broadwood, the English piano manufacturer, made a piano with a range of six and a half octaves, and Liszt lived long enough to see one of nearly seven octaves. The present keyboard exceeds the tonal range of the modern orchestra. No contrabass can sound the three lowest keys of the piano, nor can the piccolo reach the highest treble.

The Pianist's Problem

It is the pianist's problem to get the "feel" of this range of tonal steps, so that even with his eves shut he can reach out and strike any key demanded. Of course, this cannot be accomplished without a great deal of technical practice of the right kind.

In the earliest days of piano study this was doubtless done by repeating a passage from a piece over and over again mechanically until it was mastered. But this does not give the pianist an all-around working technic with which he can confront a large percentage of the problems he will encounter in playing. Therefore, some comprehensive system of technic is essential.

Most students look upon technic merely as a road to greater muscular strength and velocity. It will accomplish these purposes, but it is something far more than that if it is properly taught and studied. It trains the nervous system to precision of movement; to control of force, from an infi-

nitely delicate pianissimo to the most resounding forte; and it develops keyboard orientation and accuracy in aiming. When the recruit first goes upon the firing range without previous experience, his aim may be very untrue. However, after training, he hits the bull's-eye every time.

The witty and caustic piano virtuoso of the last century, Hans von Bülow, is credited with saying, "In order to play well, all one has to do is to place the right finger on the right key at the right time." Of course, this wittleism is only partly true. The main point in interpretation is how the note is struck, and its relation to the notes that precede it and the notes that follow it.

Preparation

The trained pianist learns that before a key can be struck his hand must be poised above it. This is called preparation. Unfortunately, with most students this process of preparation is not anticipated. Therefore, the pupil's playing often gives the effect of nervousness and bungling fingers. If notes are properly prepared he is not likely to miss them.

Much preparation, especially in rapid playing, is automatic. The player has not time to turn his head from side to side like a Chinese mandarin boy. He cannot possibly look at both ends of the keyboard at once, Accordingly, if he must look at the keyboard he should give his attention to the more uncertain notes, usually in the bass, and even then he should see them "out of the corner

Accuracy in playing the bass notes is important in building up a clean technic, and requires a dependable sense of measurement. It demands. first of all, that the player take particular pains to sit in the same position in front of the piano. usually in front of middle C. Playing with the eyes closed is an excellent way of testing your sense of position measurement. It is this sense which Alec Templeton, the remarkable, sightless performer, must rely upon. Did you ever hear

One should remember that to play a passage two or three times is no definite guarantee of lasting accuracy. A correct execution accomplished six or eight times in succession will give the performer a more substantial sense of surety. If necessary, play it sixty times in successionsixty times correctly. This should leave no hesitancy in the fingers of the pianist, and no doubts in the mind of the listener.

A famous teacher used to demonstrate this point for his pupils by taking a difficult passage-some-



RUTH LUTY

thing unfamiliar to his own fingers-and developing it from mere sight-reading on up to concert pitch, before their very eyes, "Now I shall play it one hundred times," he would say. He would pause a few seconds between each playing to prepare the position. After he had executed it perhaps fifty times, he would remark, "Now it is beginning to come easy." But he continued until he had played it a hundred times. Successful pianists grow out of this sort of rigid self-discipline, while dilettantes are content to accept the profound advice of Stephen Leacock: "If at first you don't succeed, just give up!'

Skips to be done in the right hand are encountered only in more difficult compositions. Yet their practice is, at all times, beneficial for the acquisition of speed of vision, decision of gestures, and quiet, trustworthy nerves. All that has been said applies to the following example, for the right



Here is an exercise presenting the same principle for the left hand.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

TO ORGANIST who follows the musical journals can fail to be aware that a new and controversial development is afoot in the American organ world. Some, who have not heard the new instruments in question, have been perplexed to know what the controversy is really about; and others, who have a casual acquaintance with baroque design, have curtly dismissed the new style as something which is in fact old and obsolete and reactionary. We shall attempt to clarify some of the issues involved, but it should be remembered that the present discussion could be expanded to the size of a book, and that some of the generalizations which follow should properly be qualified.

Up to the end of the nineteenth century American organ building was, with certain notable exceptions, guided by English principles of tonal design. With the development of higher wind pressures and electric action about 1900, certain innovations began to appear. The control of the instrument became much more flexible as a result of lighter action, multiplication of adjustable combination pistons, and of swell boxes; the strength of the unison diapason chorus was greatly increased and there was a corresponding decrease in the harmonic structure (by which is meant natural overtones and high-pitched mixture stops, commonly called upper work);

The Baroque Style in American Organ Building by Edward W. Flint

Edword W. Flint was educated at Harvard University and then spent five years at organ building. Fram 1936 to 1942 he was arganist at the Braaks School, Narth Andover, Massachusetts. In 1942 he rram 1938 to 1942 he was argainst at the broads School, train analyse, massachuserts, in 1942 he entered the Army to become an instructor in mathematics at the United States Military Academy at West Paint, it was while at the Broads School that he supervised the building of a twenty-stap, threemanual boroque argon which convinced him of the soundness of the boroque style.—Entrox's Note





BAROQUE ORGAN AT BALDWIN WALLACE

Through Dr. Albert Riemenschneider, head of the notable School of Music at Baldwin-Wallace College, Berea (near Cleveland). Ohio, we are privileged to present a picture of the fine Baroque organ (made by the Votteler-Holkemy-Sparling Organ Company of Clereland and recently installed. Another section of the organ is on the other side of the steps. The Auditorium includes, in addition, or very fine four-meanual modern organ with the other side of the steps. The Auditorium includes, in addition, or very fine four-meanual modern organ with two consoles. The equipment provides the fomous Bach authority, Dr. Riemenschnelder, with unusual facilities.

powerful, smooth-toned reed stops made their appearance; and a host of stops imitative of orchestral strings, woodwinds, and brasses crowded out many of the timbres which are peculiar to the organ. This course was carried to an extreme by the brilliant but eccentric Englishman, Hope-Jones, who did most of his work in America. The net effect of this quarter-century's development was to make the organ an imitation of the orchestra, and the most grotesque example of this style was the theater organ, now happily driven out by the sound film.

OCTOBER, 1943

By 1925 it began to be realized that the American organ had been unduly deprived of brilliance. Not only had mixture work been nearly eliminated, but individual stops had been deprived of their natural overtones and, except in the case of "strings" and such, reduced almost to the status of dull-toned flutes. American builders then began

ORGAN

to reintroduce mixtures, but initially they acted on the assumption that it was possible to superimpose this harmonic structure on the accustomed heavy diapason foundation. The consequence during this transition period was an ensemble which blended imperfectly and was somewhat coarse. It soon became apparent that if mixtures of any significance were to be included in the tonal structure, the unison stops which supported them must themselves have a liberal harmonic development. Following this came the realization that style in organ-building, as in music itself, involves the exclusion of certain characteristics quite as much as the inclusion of others; and the power of the unisons was accord-

The Present Division

Thus at the present time we find in the American organ world two sharply divergent schools: the one, sometimes called the foundational, involving a substantial, weighty ensemble, based on heavy, dull-toned unison diapasons and relatively weak in upper work; the other, the baroque, cultivating a clear, transparent tonal structure, employing low wind pressure, light unison stops, and abundant upper work. Now it would be easy to cite individual instruments which would seem to discredit either style, for the entire development of the last fifty years has been the result of trial and error and many technical mistakes have been made by both schools. But it is indisputably true that fine examples of both styles can now be found in many churches, and the question which every thinking organist must ask himself is: what are the comparative musical merits of these two

Let me first dispose of the "orchestral fallacy." It is difficult to understand how some organists can believe that an organ builder's clever imitation of an orchestral instrument is a worthy substitute for the instrument itself. The basic inertia of organ tone is such that no number of swell boxes and adjustable tremolos can possibly make the organ expressive in the same sense in which the orchestra is expressive. Granting the ingenuity of the imitation, one is left with the feeling that the music in (Continued on Page 678)

Techniques of Teaching the "Basic Seven Points" by William D. Revelli

"seven teaching points" and evaluated their importance to our music education program. These are the points suggested as being the most essential and practical to the teaching problems found in our schools:

- 1. Interest-attitude-adaptation-aptitude 2. Tone production
- 3 Intonation
- 4. Vocabulary or range
- 5. Rhythm
- 6 Technic
- 7. Musicianship

Let us now proceed to a discussion of the elements contained in each of the above points and the techniques of teaching those elements.

Number One: Formulating Habits

With the proper usage of point number one, there is much we can teach the student in fields foreign to music. For example, it is with this point that we begin to develop his character, study habits, interests, training for citizenship, and viewpoint toward his entire educational pro-

It is in this phase of the student's training that we must emphasize the elements which create within him the desire for study and the establishment of attitudes that will remain long after the study of music might have ceased. This necessitates, on the part of the teacher, an individual interest in every student, a study of his characteristics, habits, and home environment. It is by such means that we might succeed in establishing a better understanding of the student's reaction to music and its effect upon his daily life. It is here that the axiom "what music does for the child is more important than what the child does to music" is applied. Not every child is musically gifted, nor is every child interested in the study of music, but every child does enjoy music and if properly guided, the majority will acquire an interest which should eventually lead to active participation in some class of the school music program. In school systems where we find the "mortality rate" of the music classes exceeding the normal, we will usually discover that very little attention or emphasis has been devoted to the projection of the elements composing our first teaching point. It is one problem to secure the necessary personnel for our music groups and quite another to be able to establish interests, attitudes, and study habits which reflect a true appreciation and desire for continued musical growth. Unless the "seed is sown" at the elementary stages of the student's musical training,

TN THE SEPTEMBER issue we presented the these attitudes and habits cannot be successfully formulated

Number Two: Elements of Tone Production

The teaching of tone production is our most constant problem, Without tone we have nothing of musical value. With an understanding of its elements we are equipped with the primary requisites toward the mastery of the art of music. The elements of tone production should be taught in proper sequential order: with both the order and the techniques of presentation being of equal importance.

In the teaching of tone production of wind instruments we are concerned only with woodwinds and brasses, and while the techniques of teaching ' the elements of these instruments may vary, the elements are identical

Physical Posture and Position of the Instrument

Our first concern in teaching tone production to students of either woodwinds or brasses is that of physical posture and manner of holding the instrument. While at first thought it might seem that this element is of relative unimportance, in reality quite the opposite is true. We cannot have correct habits of tone production with faulty habits of physical posture or instrument position,

Some of the most common faults are as follows: (a) Holding the cornet or trombone too low, thus producing a tone dull in quality and flat in pitch.

(b) Holding the clarinet too high, thereby producing a thin, flat tone.

(c) Bending forward or stooping while playing the saxophone, French horn, or bass, thus cramping the muscles of the diaphragm which in turn curtails the amount of breath necessary for control and expression.

(d) Proper and adequate breathing is our next element. Most students fail to take sufficient breath and take too long for inhaling. To establish the correct method of breathing we should observe the following procedures: Breathe from the diaphragm; while inhaling, gradually expand the waistline, retaining intensity while so doing, Support and control the diaphragm and rib muscles while exhaling. Daily practice of long tones, crescendo and diminuendo is essential to the development of breath control and should be

BAND, ORCHESTRA and CHORIIS

Edited by William D. Reveill

initiated early as a part of the student's daily rontine. There is no substitute for such practice, and while patience is required, results will amply compensate for the attention given to such practice

The study of embouchure is an endless task Each student is a new case; hence the wise teacher will avoid any set rules, methods, or theories regarding this subject. The correct embouchure is that which enables the student to produce a tone of clarity and beauty with the utmost of ease. So long as the tone is pure and free and is produced without strain or undue effort, the correct embouchure is being realized Just as every student is a distinct individual or personality, so does every embouchure differ in its response to the performer's efforts. Our principal responsibility is to avoid the common fault of hurrying the pupil. Do not emphasize range or technic until the embouchure has sufficient strength to "take" what is required. Permit range, technic, and embouchure to develop together; then endurance, flexibility, and control will eventually be attained. Do not insist that the student place the mouthpiece to the lips in accordance to any set rules or formulas. Permit him to experiment (under guidance) with various settings until he finds the placement which produces a free, natural tone. Flexibility, control, and endurance are the three essentials of a wellestablished embouchure and require considerable time and attention before tangible results are

Articulation-Attack-Sustain-Release

The next element is that of articulation. Many wind players acquire the faulty habit of striking the tongue violently when attacking the tone. We must remember that the tongue acts as a valve. and if employed properly does not actually strike the tone but rather opens the valve, thus permitting the breath to flow freely into the instrument. Too often the student will strike the tongue heavily when commencing the tone and thereby create an explosion on the attack.

Can you visualize the tongue as rebounding from rather than striking the tone? Let us take, for example, the proper method of articulation upon clarinet, oboe, bassoon, or saxophone. We place the tip of the tongue against the reed (the point of contact will vary with each instrument). The tongue remains on the reed until the breath pressure is intensified sufficiently to support and sustain the tone. Then the tongue is drawn back and down, permitting the breath to pass into the instrument. The tongue remains down until we stop the tone. It then is raised to the point of contact once again. However, do not stop the tone with the tongue, but release it on the breath line just as the tongue contacts the reed. This will require expert timing, and only by careful attention and practice will the student acquire this

Many students fail to release the breath as the tongue reaches the reed, but permit the tongue to stop the tone; as a result, the release is abrupt and ends with a decided "tut." Slow practice will enable the student to master this problem. It is primarily a matter of coordination, timing, thinking, and listening. In the case of the brass instruments the same method of release is applicable. The attack is different in that the tongue is behind the upper teeth when commencing the tone, then drops to the lower part of the mouth, remaining there until we release the tone; again returing to its original position just as the tone is released. The position (Continued on Page 682) HERE ARE two things which, to the writer. seem absolutely necessary for the successful teaching of stribers. ful teaching of strings. First, a child's study

of bowed, stringed instruments requires a constant, ever-watchful, adult encouragement and adult perseverance back of it-things the child-mind cannot furnish for itself. The stringed instruments are complex in their ambidextrous requirements, more so than other instruments, and patience and perseverance are the two things needed to achieve success, given, of course, the normal physical and mental equipment necessary to handle one's motor actions well and one's hearing processes accurately. In speaking of patience we do not mean the annual, garden, year-at-atime variety; rather, it is a patience of the six-toeight-years species. If the violin student will just stay with it long enough, he will arrive. And when he does achieve the mountain top, the view dwarfs all other vistas. Whether or not he ever earns his living with his music has nothing to do with the case. It is often a fact that the professional musician needs this mountain-top experience less than the professional man in other fields of endeavor. The fine surgeon, the great lawyer, the professional man, the business man (be he mighty or humble), live their everyday lives in the valley, and their view becomes physically cramped for want of an escape into a less earthy sphere with a more expansive horizon. How many fine professional and business people seek that outlet in the playing of string quartets! There are more than you think! The stringed instruments are instruments of dignity and

The second thing which seems a necessary factor is that the parents give gracious encouragement, have unlimited patience, and furnish genuine perseverance. With these conditions present there perhaps will never be a child who does not feel the quickening of a deep sense of appreciation of those parents as he comes of age himself. The study of great orchestral literature, the study of great music of any kind in the form in which the master minds conceived it, is bound to lend depth and richness to any human per-

The young student may never become the great artist, since that is for the rarely gifted, but our field of endeavor in teaching school music should be one in which we give to the world a better butcher, a better baker, a better candlestick maker, because music has left its imprint on the character of the man.

The Psychological Approach

In teaching children to play the stringed instruments, our basic problem is to break up complex factors into simple units so that the child enjoys each small item by itself. Most of the poor teaching of strings comes from a cramming of too many unrelated factors into one small space of time at a lesson and into one small mind easily confused by having to think of several things

When a student has faulty position of both hands, how much more successful we would be if only we would concentrate on perfecting one hand at a time. When one hand assumes correct position, we may start on the other. As to which hand is first, often the child's own resentment at his inability to do a certain thing well will indicate to the teacher where to begin. If a child is helped to overcome a problem he himself realizes he has and wants to overcome, his confidence is gained very quickly.

Also, if it can be explained why the technical problem must be handled thus and so if it is to be solved, he will accept such teaching much The Teaching of Strings by Elizabeth A. H. Green

Elizobeth A. H. Green studied with her fother, Albert Green, until she was groduated from college. She has Blookeris A. H. Green studied with her fother, Albert Green, until the van grodueted from college. She his builded volin and he hod string quarter lovel with Jacques Goodin; rilob study with Clarence Chain of Chicago Symphony, violoncello and bots study with various feechers; and considerable for the degrees or 8.5, Mul.S. M. Mar. M. Foren toward into a good and the state of chains of degrees or 8.5, Mul.S. M. Mar. M. Foren toward into a good and the state of chains of the state of the sta aegrees ore D.S., MUS.D., M. MUS. MISS Green longer strings of the 1937 to 1942, under George Dosch of Chi-years and played in the Waterloo (lovo) Symphony Orchestro from 1937 to 1942, under George Dosch of Chi-years and played in the Waterloop (No. 1942) to the Charles of Music of the University of Michigan, and cogo. At present the is Instructor in Public School Music in the School of Music of the University of Michigan, and Instructor in Strings in the Ann Arbor, Michigan, public schools.—Enror's Note.

For example, suppose a child plays a good, straight bow but still has a "fuzzy" tone quality. We notice that his left-hand fingers are playing on the strings too flatly and not enough on the tips. We begin to correct the left-hand position. The child gets bored and thinks we simply try to make it harder for him. But suppose we show him what is actually wrong. Show him so he can see with his eyes. We place a finger on our own violin string so that it is very flat. We bridge toward the scroll. Actually we can see that the string is cutting up into the fleshy part of the finger, and there will be a real ray of daylight showing underneath the finger between the string and the finger board.

The "Tricks" and "Reasons"

It takes only a word now about the mechanical construction of the instrument; that is, that the string has to touch the finger board to block off clearly the note we want to sound. And a second word to the effect that if the finger is placed on its tip, the bony construction of the finger itself will hold the string down instead of permitting it to cut up into the soft flesh of the ball of the finger. Now the child immediately sees some sense to the whole thing. In fact, he is often very interested instead of bored.

All of us work for a good straight bow "parallel with the bridge." But so many times we forget to tell the child why the bow must be straight. The little teeth in the hair of the bow have to grip the string and pull it in a direction at right angles to its tension. The string seeks to resume its original position and thus begins vibrating. If the bow-attack becomes crooked, the teeth do not grip the string properly and the bow begins skidding at random along the string, thrown off its course by the action of the string beneath it. Not only is this so, but the crooked attack brings into audible prominence the "longitudinal" or "molecular" vibration which is also going on within the string itself and thus, in becoming audible, accounts for a sharp squeak heard in the tone.

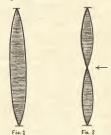
Another bull's-eye we so often miss in our teaching is to get the student to realize that bow-

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more cheerfully and apply himself much better. tone depends upon a correct "balance" between pressure of the bow relative to its distance from the bridge (the farther from the bridge, the lighter the pressure) and the speed needed to produce a singing tone from the given amount of pressure.

This factor of "distance from the bridge" is one of the most vitally important phases of violin playing, for it is the foundation upon which color is built in a vibrating string.

To show this visibly, we must first show the student what goes on in the string itself when we play the natural harmonics. First, we play an open string (G for the violin is best, because its vibration is widest and can be most clearly seen) . The string assumes a picture like this in Fig. 1:



Now, if we touch the string lightly with the finger at a point halfway between bridge and nut, octave harmonic on G string,



the string pattern becomes as shown above in Fig. 2.

The halfway point, indicated by the arrow, is a place of no vibration. The child can actually see the string make this picture. Next we stop onethird of the string and then one-fourth, making the corresponding patterns shown in Figures 3 and 4.

Now, if we draw the bow across a place on the string where the node of some harmonic would be, we make a spot of maximum vibration there fairly strong and wind it on the end of the string instead of a place where no vibration might occur. This means we have eliminated that particular harmonic from the total ensemble of the tone color of that string. Thus, by eliminating harmonics at will, we change the resulting color of the string.

If we bow the string at one-seventh its length, we ellminate the most discordant of the harmonics and the tone has better quality. If we bow at one-fifth the length of the string (over the edge of the finger board), the tone becomes very mellow and loses greatly in brilliance, because we have eliminated the harmonic corresponding to the third of the chord. On the G-string it would be the B harmonic that is taken out of the tone. Since the B of the G-B-D chord is the note that gives richness, its elimination is very noticeable. This is why the conductor sometimes asks his orchestra to play oven the edge of the finger board when a softly mysterious quality is desired.

Note that in playing a passage of solid tones (not harmonics) the bow must vary its distance from the bridge for these effects, so that the fractional section of the string used is based on that length of the string between the fingered note and the bridge,

This "distance from the bridge" is also a factor in the playing of niggicato notes. Where the right hand plucks the string we set up a spot of maximum vibration. The finger doing the plucking should be used flatly on the string, not on its tip. The tone is too brittle if the right-hand finger is on its very tip, and this brittle effect is made even more exaggerated if the nail of the plucking finger accidentally hits the string.

If we would learn how to make a really good pizzicato note we should observe the harpist who is, after all, the real authority on the plucked string. The harpist, in his hand positions, gets his fingers rather parallel with the length of the strings, not at right angles to them.

Also, for clean pizzicati, the left-hand fingers must hold the string down tightly.

Lastly, and most important of all, let us get the beginning student to relax. So often the beginner clutches his bow, and clutches the fiddle-neck as though he were engaging in a fist fight. If we can get our violin beginners to bend the bow-thumb outward, not cave it inward, and curve the little finger so that it rests lightly on top of the stick, we shall have a foundation on which to build a real bow technic. If we can get the left thumb to relax and point straight up, not toward the scroll, we have the beginning of a left-hand technic.

Broken D and G Strings by Battle Harris

UITE FREQUENTLY when the violin student takes his instrument from its case he finds the D or G string broken. In nine cases out of ten the string will be found broken at the loop end, which fastens in the tailpiece. He takes the string off, discards it, and goes to the muslc store for a new one. This takes up the time of the practice period and means extra expense as well. The broken string may be in good condition otherwise and need not be cast aside, for it can be mended in a few minutes and made to last for a long while. It is very easily done and the results are highly satisfactory.

The proper way to make this repair is to take a strand of ordinary sewing thread which is and into a hard ball. The winding of the broken string will be found loose at the end, and the thread may be intertwined with this to make it hold. The thread must be wound very tightly around the end of the string and the ball made large enough to catch under the slot in the tailpiece when the string is inserted. This kind of repair eliminates tying a new knot in the end of the string, which often renders it too short to be used. In this way the string is left long enough for the operation to be repeated, should the string break again at this same place.

Famous Statesmen on Music

"Music is an enjoyment, the deprivation of which cannot be calculated."-THOMAS JEFFERSON.

"Music is one of the most forcible instruments for training, for arousing, for governing the mind and spirit of man."-WILLIAM E. GLADSTONE,

"The man who disparages Music as a luxury and non-essential is doing the nation an injury, Music now, more than ever, is a national need.' -WOODROW WILSON

"Music is the art directly representative of democracy."-CALVIN COOLIDGE,

"Music, because of its ennobling influence. should be encouraged as a controlling force in the lives of men."-Franklin Delano Roosevelt.

"FORWARD MARCH WITH MUSIC"

The Etude Musical Duiz by Charles D. Perlee

HE CONSISTENT and intelligent listener of to-day knows almost as much about music as the average musician does. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instructions in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; better than average: 60; good: 70; excellent: 80 or

- 1. An organist and composer who greatly influenced Bach was:
 - A. Byrd
 - B. Franck
 - C. Buxtehude D. Haydn
- 2. Schubert's "Unfinished" Symphony is numbered:
 - A. No. 9 B. No. 8
 - C. No. 3
 - D. No. 7
- 3. Which composition was not written by Rimsky-Korsakoff, but was revised by him?
 - A. "Schéhérazade B. Night on Bald Mountain
 - C. Russian Easter Overture
 - D. Sadko
- 4. A fughetta is a:
- A. Word meaning "flery"
- B. Type of French horn
- C. Woodwind Instrument
- D. Short fugue
- 5. Which one of the following is not a harpsi-
- A. Yella Pessl
- B. Wanda Landowska
- C. Alice Ehlers
- D. Georges Barrère
- 6. All, but one, of these are dance forms, Which
- ls not?
- A. Gigue
 - B. Mazurka
 - C. Villanelle
- D. Minuet
- 7. Verdi's last opera was:
 - A. Simon Boccanegra
 - B. Don Carlos
 - C. Otello
- D. Falstaff
- 8. Composer of "Tragedle of Salomé" is
 - A. Oscar Wilde
 - B. Florent Schmitt
 - C. Franz Schrecker D. Richard Strauss
- 9. A great violoncellist is:
 - A. Artur Schnahel
 - B. William Primrose
 - C. Gregor Piatigorsky
 - D. Egon Petri

ANSWERS

confused with Strauss' opera "Salome," 9-C. 6-C (a verse form). 7-D. 8-B (this is not to be 1-C. 2-B. 3-B. 4-D. 5-D (Barrère la flutist),

THE ETUDE

Szigeti is not only a violinist and a musician of genius, but also a brilliant thinker and an artist with a keen sense of responsibilities to his art. In a conversation which ensued, the age-old romance of the violin was discussed and from this conversation the following notes were made.

There lay his violin, a famous Guarneriusnothing more than a piece of wood on which, as if by a miracle, he produces tones which express all the joys and sorrows of mankind. What remarkable problems such an instrument presents! Not even the most intricate of the modern sound machines, with their miracles of technical advancement, are capable of imitating its tone or improving it; no science, no technical knowledge of any kind has ever been able to penetrate the secrets of the Italian violin maker who created the instrument. The old violin makers took their secrets with them into their graves, and thousands of brains since that time have labored in vain to decipher the riddle of their art. We have built airplanes, invented the radio, constructed the phonograph. We have discovered the sphaerophone, and the most fantastic sound machines, but we have not been able to manufacture an old Italian violin. This is truly a paradox.

It has been said that it was the wood used by the old violin makers, Guarneri, Amati, and Stradivarius, which gave their instruments that wonderful tone, the wood which was at that time floated down from the Alpine rivers into the upper Italian coastal plain, whereas nowadays it is transported on dry land. It has also been claimed that the dampness of the wood was a decisive factor in producing the beauty of tone of the old violins. Many have like-

wise asserted that the varnish used by the ancient makers was the secret of the violin's ethereal singing. But we know today that the violin is built according to definite laws of technique, and that its beauty of sound is dependent upon the vibrations of the violin tone and that these vibrations again depend upon the strict observance of exact proportions required for the parts of the violin, all facts of ruthlessly scientific exactness.

A Widespread Art

We also know that the science of violin making was widespread in the seventeenth and eighteenth centuries, even if it was not put into written

OCTOBER, 1943

or printed form. But when the great physicists of the nineteenth century devoted so much research to acoustics, the old teachings of violin construction, which in the seventeenth and eighteenth

Fiddles and Fiddlers · by Paul Nettl

had been lost. The violin makers of the seventeenth century had guarded their art as if it were a religious mystery. In a letter (which I found in a Moravian castle) from the famous Tyrolese violin maker, Jacobus Stainer, a worthy rival of the Italians, to the Archbishop Karl Liechtenstein von Olmütz, the violin maker complained that as he was without male heirs his art would go with him to the grave, but that after his death his violins would command high prices. The man was right. If during his lifetime he had received for his violins only a fraction of the price they command today, he would have been able to buy himself a palace in Vienna instead of slaving night and day. But the secret of his art is lost.

The construction of keyed and wind instruments has changed tremendously since the seventeenth century, but that of the violin has remained the same. In its undeveloped form it originated in ancient times in Asia. From 800 A.D. we have pictures of violin-like instruments played with a bow, the necessary complement to the violin to produce its peculiar tone. Until the seventeenth century the old viole, an instrument different in construction from the violin, was predominant. It had a flat bridge which, together with the bow used then, still in the form of an archer's bow, made

centuries had been a kind of professional secret, polyphonic playing easier than it is today. The player could make his bow more taut as he played. And so the viole sounded darker and did not have the brilliance and tenderness of the modern violin; and, what Is important, a violin player could not express automatically and directly his emotions by means of his instrument. The classical violinist, the violinist of the eighteenth century, was able by the pressure of his right hand without any other devices, such as loosening up the bow, to create a crescendo or a decrescendo.

Music and Study

The violin was often looked upon as a demoniacal instrument. This piece of wood, which creates such wondrous tones, has always been regarded as an instrument of magic. Primitive peoples call or charm their divinities with drums and violins. In modern times, like a sorcerer, Paganini charmed his whole age and made his listeners insane. There is no other instrument around which so many legends and fairy tales center as around the violin. One of the greatest violinists of the eighteenth century, Tartini, was brought by his violin to a remarkable mysticism. Many of his sonatas and concertos are not understandable until one deciphers the explanations and title heads which he added to his works in a secret code. His famous "Devil's Trill Sonata," according to his own testi-

> tan himself appeared and played for him on his violin so wonderfully that he wanted to break his instrument and renounce music entirely. In his relations with Satan, Tartini had a great successor, Niccolò Paganini. He brought the technique of violin playing to such a height and led such a hectic life that he was actually accused of having sold his soul to the devil. People told the most terrifying stories about him. He is supposed to have killed his beloved in a jealous fit, to have been confined to a dungeon and there, in the saddest solitude, to have developed his talent. When all strings but his G string had broken, he was forced to develop on it the un-

mony, he wrote when Sa-



HAROLD BERKLEY

SPECIAL ANNOUNCEMENT

The Etude Music Magazine takes pleasure in announcing the appointment of Harold Berkley as editor of the Violin Department, succeeding the recently deceased Robert Braine, teacher of the well-known violin virtuoso, Francis MacMillan, Mr. Braine edited the department since 1908 and had a large and appreciative following,

Mr. Berkley for many years was a member of the faculties of the Institute of Musical Art (Juilliard Foundation), and the David Mannes School of Music. He was head of the string departments of the Cleveland Music School Settlement, and the Hartford School of Music, and is one of the keenest, clearest, and most progressive writers of the present day upon the violin, His articles are interesting, trenchant, human, and practical.

Mr. Berkley was born in England and at the age of three received violin instruction from his father, a gifted amateur, Later he studied with William Henley, and after coming to the United States continued his studies with the late Franz Kneisel. He has concertized in this country and in Europe. His intimate acquaintance with the standard, as well as the most modern, violin literature, his association with eminent virtuosi, and his practical experience in conducting and teach-

ing insure many interesting surprises for our readers. He is the author of two highly successful books, "The Modern

Technic of Violin Bowing" and "12 Studies in Modern Violin

VIOLIN Edited by Harold Berkley surpassed, single-string technic which made him famous. In the dungeon, too, he sealed his pact with the Devil. One hundred years ago people believed this generally, (Continued on Page 680)

A. I have had no personal experience with your particular problem, but my guess is that no harm will result from the kind of work you are doing. As a matter of fact, the handling of bowling pins and balls is probably good exercise ought actually to strengthen the muscles plays F-sharp, C-sharp, and used in piano playing. The only question is whether the hours you are devoting to this work will not cut down too much the hours you ought to be practicing. I might add that if your hands and arms are tired after you work at the bowling alley it may be harder to control your finger action at the piano at that time, so you had better do most of your practicing in the morning when your muscles have had a chance to get rested.

What Is a Euphonium?

Q. Will you please tell me the difference between a cuphonium and a baritone horn. Sometimes say to his child, "That doesn't complete the parent is a musician he may sometimes say to his child, "That doesn't complete the parent is a party of the first parent is a party of the parent is a musician he may sometimes say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say to his child, "That doesn't complete the parent is a musician he may sometime say the parent is a musician he may sometime say the parent is a musician he may sometime say the parent is a musician he may sometime say the parent is a musician he may sometime say the parent is a musician he may sometime say the parent is a musician he may sometime say the parent is a musician he may sometime say the parent is a mu

A. There is considerable confusion in If he says this in kindly fashion the the names of the brass-wind instruments, child will probably reply, "Will you come but in general euphonium, baritone horn, and help me?" This will probably lead and tenor tuba refer to the same instru- to both of them looking at the notation, ment and play the same part. The instru- and the parent may then say-still with ment is either a large saxhorn or a a smile, "You see, it is a sixteenth note modified saxhorn, ordinarily built in and you were playing an eighth; it B-flat. If you want more detailed in- should sound like this . . ." (The parent formation I suggest that you consult demonstrates.) But all this must be done "Orchestration" by Forsyth or "A His- in a spirit of friendly, informal guidance tory of Musical Instruments" by Curt rather than in a critical, scolding voice.

About Transposing and "Playing if a child makes mistakes he should still Just for Fun" Q. Will you please inform me of the

rules for transposing exercises to different keys? I am referring to a book of finger everyises for heginners.

2. Do you think it a good policy to praise a talented seven-year-old pupil for playing pieces carelessly at home? This child loves to read over new pieces in a book of standard airs ("Old Black Joe," and so on)—it is a "first-grade" arrangement or the songs. Her hand position doesn't seem to be thought of and she does not under-stand the value of the dot or an eighth or sixteenth note, so she does not keep correct time. What shall I do?-V. B.

A. 1. In order to transpose on an instrument one must know the scale of the key to which one is transposing. Thus if a piece is in C and one wants to transpose it to D, one must know that in the scale of D there are two sharps, F and C: so that instead of playing F one plays F-sharp, and instead of C one plays Csharp. In playing in the new key each note is moved up one degree on the staff, remembering that F-sharp and C-sharp replace F and C every time. But if the new key is E, one must know that the sharps, F, C, G, and D; therefore one General Music class, which is intended greatest challenge to our imagination

Questions and Answers

A Music Information Service

Conducted by Karl W. Gehrkens

D-sharp instead of F, C, G, and D each

time, and so on. Beginners often trans-

pose by ear, the sound of the key telling

them whether it is right or wrong. This

usually involves a certain amount of

fumbling, but there is no particular harm

in such a "trial-and-error" process.

Eventually, however, the pupil will have

to learn the signatures of the various

2. I do not think it a good thing to

praise careless playing because it is care-

less, but I think it an excellent policy

to encourage children to play "just for

fun" even though they may make mis-

sound very well, are you sure it is right?"

Parents scold their children too much

be commended for trying; and after

the rest of the family too-it works!

What About Music in the Junior

High School?

Q. I am teaching music in a junior high school of about five hundred pupils. Music

is required twice a week for seventh graders and once a week for eighth and ninth graders. I would like some help in

planning lessons for these classes. The sec-tion in which I teach is completely un-

musical, which makes my task a difficult one. Also I have a class of low-mentality

hove who are interested in nothing but

jazz. It had occurred to me to have these boys make and play crude musical instru-

ments, but I do not have the proper equip-

ment. Could you recommend several good

books that treat of lesson planning? I have

read several books on the principles of jun-ior high school music but these do not

help me in planning lessons.-F. W.

Professor Emeritus Oberlin College

Music Editor, Webster's New International Dictionary



No question will be answered in THE ETUDE unless accompanied by the jull name and address of the inquirer. Only initials, or pseudonym given, will be published. to provide all children with a taste for

and praise them too little-that is why music-a sort of orientation course: and so many children hate to practice, Even (2) various elective classes, these being planned for those who are especially interested in music and want to do more being praised he will not resent it if you with it than is actually required. It is tell him kindly about some detail that the province of the General Music course was not quite right. But make him feel not only to introduce the pupils to music vise you to continue until you can play good by praising him before you do any but to introduce music to them in so fa- at least fourth or fifth grade music becorrecting. You might try this scheme on vorable a fashion that a great many will fore you attempt any teaching. In addihave aroused in them a desire to elect tion to taking piano lessons and pracvarious courses in music during their ticing at least three hours a day, it would remaining years in both junior and be a fine thing for you to take a course senior high school. Among the elective in harmony, and you ought also to be courses there should be some special reading books on music appreciation and groups for those who like to sing; or- music history. You will find an excellent chestras, bands, and other ensembles for assortment of such material in the music those who want to play; and classes in department of the Cleveland Public Li-"theory" and "appreciation." The gen- brary. eral principle is that as many different. As to a scholarship at a music school, and the equipment of the school.

It is evidently "General Music" that cide to do it, get your piano teacher to troubles you, and I will tell you at once have you work intensively on two or that there are many others all over the three compositions of contrasting charcountry who are similarly troubled, I acter for several months and when you will tell you also that I myself consider have mastered them, write or telephone the General Music class both the great- the directors of several music schools A. Most junior high schools provide est opportunity that we music teachers asking for an audition. Berea College, new get is beginning on E has four two types of music instruction: (1) the in the public schools have, and the Oberlin, and the Cleveland Institute of

and teaching skill. And, finally, I will tell you that I base my opinion of the great importance of the General Music course on the fact that here we have a chance at all the children-a chance to show them that music is a lovely, won-derful thing which a large majority of them will like so well that they will want to go into some of the elective music courses when they have completed the required work.

I do not have space to go into detail and I could not in any case give you specific directions for planning your classes without knowing more about the conditions in your particular school, But I venture to express the opinion that singing is the most important activity in the General Music class; that partsinging is better than unison singing. but in the low-mentality groups it may not be feasible; that your pupils will be more interested in singing if you search out really lovely songs for them to sing. that constructing instruments in the General Music class is usually not practicable, but creating melodies is entirely feasible: that carefully planned listening lessons, well coordinated with the singing lessons will often stimulate keen interest; and that these children ought to be developing the power to read music without the aid of an instrument, even though you will sometimes provide an accompaniment to their songs as a means of enriching the musical experience. I hope this will be of some help to you, and I suggest that you also look up Chapter 4 in "Music in the Junior High School" (Gehrkens), and Chapter 26 in "The Teaching and Administration of High School Music" (Dykema, Gehrkens). These books may be secured from the publishers of THE ETUDE.

How Soon Can One Teach?

Q. From childhood I have played the piano by ear but I never got to college or even had the opportunity to study piano until two years ago, although I loved the music class in junior high school and sang in the choral club in the senior high. I am very much interested in teaching piano to children and feel that besides my piano lessons there is much other study that I ought to do. Can you recommend some good books on teaching? How long would one have to study in order to teach? Would there be any hope of a scholarship to a music school at my age (27)

A. I am glad to know that your study of piano is working out so well, but I ad-

varieties of musical instruction should my guess is that you would have more be provided as is consistent with the difficulty in getting such help than a ability of the music teacher or teachers younger person would. Nevertheless it might be worth trying. In case you de-

(Continued on Page 680)

THE ETUDE



A SPLENDID MUSICAL ACCOMPLISHMENT

Minneapolis operates, as a part of its regular public school system, the Michael Dowling School for Crippled Children in which music has been found of very great therapeutic value in bringing self-centrol and poise to children, espe-cially in cases of speatic paralysis. This orchestra of thirty-five boys and girls has three rehearsals weekly.

MONG the patients of the Michael Dowling

A School for Crippled Children in Minne-apolis, was a girl who had lost both hands

and feet. The decisive factor in the cure of such

patients is not physical but mental. Upon the

mental attitude this girl took toward her afflic-

tion, hinged her entire future life. If she accepted

her condition as hopeless, as an "out" for life's

responsibilities, she would remain an invalid for

the rest of her days. On the other hand, if she

took the hopeful attitude, that her trouble need

At this school, music has been found one of the

best means of getting children to take the hopeful

attitude. They are taught to sing and to play in-

struments, individually and collectively. This girl

had set her heart on playing the trumpet. But

how-without hands to hold it and manipulate

the valves? Nevertheless, after considerable ex-

perimentation, this problem was ingeniously

solved with the aid of special devices. From the

moment she began to play, she began to get bet-

ter. The trumpet was a challenge. It called forth

her best efforts. If she mastered the instrument,

she could do other things normal children do.

She not only learned to play the instrument, but

became first-chair trumpeter in the high school

band and orchestra. This girl was cured com-

Such music therapy is now used in a number of

children's hospitals with remarkably good re-

sults. The North Carolina Orthopedic Hospital,

Luther R. Medlin, director, has a music faculty of

five who give individual and group lessons. Pri-

mary children sing and play rhythm instruments.

Others play the tonette; the advanced essay or-

chestral instruments. But all take part, Most of

the patients are flat on their backs or confined to

wheel chairs. None the less, they all manage their

instruments, some in a most surprising way. They

get special fun out of making recordings and not-

It is very important that these children be

given a hopeful attitude toward life. They come

to the hospital feeling that they are handicapped,

different from normal boys and girls, not able to

compete with them on equal terms. If this idea

ing their improvement.

pletely-cured of the blight of a handicap.

not be a handicap, nothing could defeat her.

"When brought to us," said Dr. Loretta Bender, psychiatrist in charge of the ward, "he would not sit still through a meal. He ate so fast he vomited his food and would not gain weight normally. At first he completely exhausted himself and everyone else." Then came a change. A part of the ward treatment consists of three music sessions a day in which the children do singing games and play rhythm instruments. For the first time in his life,

connect the gas, and watch his every move.

this boy was able to expend his energy harmlessly and subdue himself to the group. He played a tambourine, marched, sang with the others, and derived great satisfaction and appreciation from it all. He began to eat normally and gain weight, and to get along with other children. His music teacher was amazed when told that he was considered a problem. In fact, he was her "darling."

An illegitimate girl came to the ward from Children's Court. Although nine, she had never been to school. At first she was so shy that she scurried to cover when anyone looked at her, and spent most of her time weeping. This problem was also solved in the music room. The girl discovered she had a voice, and with its use came self-confidence and the feeling that she was of some use in the world-that she really belonged. Gradually she learned to play happily with other children.

Healing Children with Music

Occupational Therapy with Musical Instruments Works Seeming Miracles with Youngsters

by Doron K. Antrim

It has been estimated by John H. Olsen, Superintendent of the Richmond Memorial Haspital of Prince's Bay, States Island, that there are some ten thousand teachers well qualified to supervise work in musical therapy. The movement is developing, and reders of 15th Ethad are advised to keep in touch with it. Music has been limited of great value in the hospital in producing repose and relaxation, thus with it. Music has been limited of great value in the hospital in producing repose and relaxation, thus removing nervous strain .- EDITOR'S NOTE

persists, they will have a lifelong alibi for failure. Music does much to change that attitude.

Amazing Adjustments

Some of the most amazing instances of adjusting abnormal children to normal patterns of behavior come from Bellevue Hospital, Bellevue, as you probably know, is the court of last appeal to New York's problem children. When they are given up as hopeless, the Children's Psychiatric Ward gets them.

To this ward was recently sent an incorrigible boy of seven. Classed as the "hyperkinetic" or over-active type, he was destructive, domineering, abusive, wildly impulsive, and he terrified other children who refused to play with him. At home his parents had to lock doors, windows, dis-

the ward grimly defiant, refusing to speak a word. The music class broke his shell of silence. Pride awoke in him. He wanted to excel in music, but to do that he must apply himself. And he did. Eventually he took on the characteristics of a normal These are just a few of the unusual results

An over-pampered Italian boy was brought to

Bellevue is obtaining with maladjusted children. "I am quite convinced," said Dr. Bender, "that the music activity reaches the subcordical centers of the brain where other activities do not, and thereby helps to integrate the personality which is going to pieces in these children."

As a therapy, music affects us in three ways, according to the investigators; physically, psychologically, and chemically. (Continued on Page 686)



GABRIEL FAURÉ The Composer

ECENTLY one of my students asked me for a list of French modern songs, and I included Soir by Gabriel Faure, one of the most outstanding ones ever written by a French composer. She went to an important store and ordered the song from the head of the sheet music department, who knew her discriminating tastes. "I am surprised to hear that you plan to use this trite music," he remarked. As my student looked at him with surprise he added: "Yes, Faure is so ordinary. Think of The Palms, or The

A few days later I was in the same store looking over a display on the counter. In an album of arrangements for Solovox and piano, I was amazed to find The Palms under the name of Gabriel Fauré

This misunderstanding is not unusual. I have had several opportunities to clarify this confusion personally, and to explain how an accent on a vowel makes much difference. In this case it marks the difference between Faurė and Faure; between Gabriel Fauré, composer, organist, director of the Paris Conservatory, and Jean Baptiste Faure, singer of the Opéra, and author of The Palms (Les Rameaux) and The Crucifix, Emphasizing the distinction between these two personalities is by no means an attempt to minimize the importance of the latter. But, while recognizing the value of each one in his respective field, there remain certain laws of proportion which must be observed. This will be referred to later on

Gabriel Urbain Faure was born in 1845 in the small city of Pamiers, near Foix, on the slopes of the Pyrenees. He came to Paris at the age of nine and entered the Ecole Niedermeyer, an excellent music school located in the suburb of Boulogne-sur-Seine, and specializing in religious and orchestra, the first "Piano Quartet in C music. At that time Niedermeyer enjoyed a great minor," and a number of early and charming reputation as a teacher, and had surrounded himself with a faculty of excellent musicians, including young Camille Saint-Saëns, Saint-Saëns was Fauré's elder by only ten years and his influence on his student proved stimulating during Fauré's adolescent years. It was the inception of a friendship that lasted a lifetime.

Fauré and Faure

Where an Accent Makes Much Difference

by Evangeline Lehman

American Author-Composer

Evongeline Lehmon, gilted American composer, many of whose delightful works are played by readers of The Etude, is a graduate of Oberlin College, where she stood at the head of her class in both piona and voice. Later she spent a considerable time in Paris studying with laremost French masters. Her compositions in smaller and larger forms are meeting with great acclaim. In private life she is Modame Mourice Dumesnil. Her orticle revives interest in two famous musicians.—Editor's Note



IEAN BAPTISTE FAURE The Singer

Varied Activities

Faure's career can be divided into three branches of activity: composer, organist, and educator. It was during the last two decades of the past century that his name began to be noticed, when such works as the "Ballade" for piano songs were presented to the public. The exquisite beauty, the musical originality, and the poetic sensibility that permeated these compositions did not fail to attract the attention of the elite. On all of Fauré's productions there is a stamp of personal inspiration and impeccable taste. Everything he wrote is refined, elegant, patrician. He

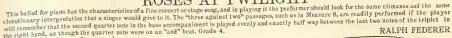
is a classicist by the logic and the balance of his form, and a modernist by his harmonic innovations and the unparalleled loveliness of his modulations. In fact, it would be easy to compile an entire book of modulating examples from his works. His style, however, is genuinely and exclusively Gallic, and this may account for a long lack of international recognition. Nevertheless, in the last few years Fauré's name has made great strides, due perhaps to such songs as Après un Rêve, Les Roses d'Ispahan, Les Berceaux, and the performance over the air of several chamber music works through recordings. Perhaps his master work will prove to be the "Requiem." composed in 1887, an admirable composition replete with depth, feeling, and nobllity,

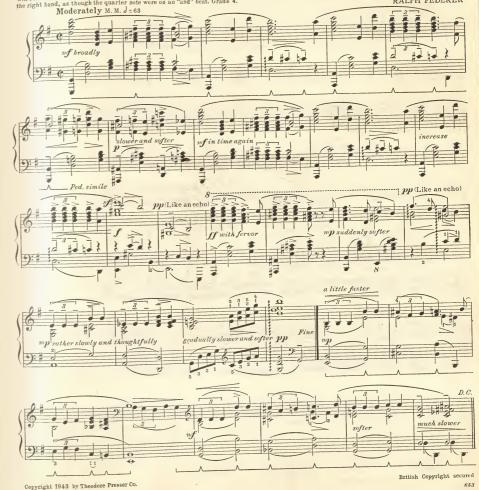
Faure's career as an organist began in 1866, when at the age of twenty-one he was appointed organist of the cathedral of Rennes. His work there was so excellent that four years later, during the Franco-Prusslan war, he was called to the choir organ of St. Sulpice, in Paris, Successively, he became organist of the aristocratic parish of St. Honore d'Eylau, choir master at the Madeleine, then chief organist of the same church, succeeding Lefébure-Wély, Saint-Saëns, and Théodore Dubois. Those who were fortunate enough to hear his improvisations still (Continued on Page 688)



FAURE IN "DON CARLOS"

ROSES AT TWILIGHT





OCTOBER 1943

ADAGIO, FROM SONATA IN C

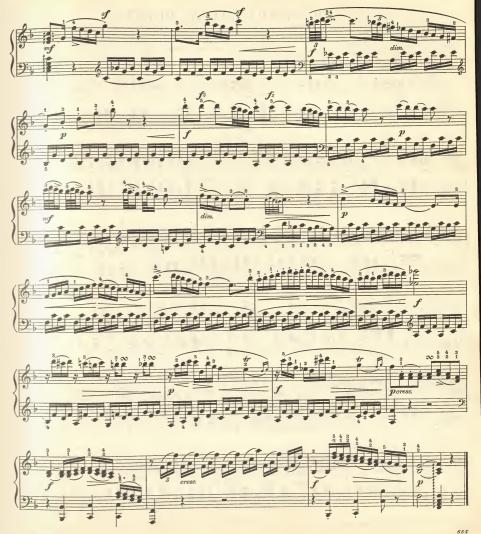
This movement from the best known of the Haydn sonatas is printed by request. When the penniless Haydn was dismissed from the choir of \$1.

This movement from the best known of the Haydn sonatas is printed by request. When the penniless Haydn was dismissed from the choir of \$1.

Stephen's in Vienna he shortly thereafter borrowed one hundred and fifty florins in order to rent an attic and set himself up as a composer. He bought stephen's in Vienna he shortly thereafter borrowed one hundred and fifty florins in order to rent an attic and set himself up as a composer. He bought stephen's Clark Cl



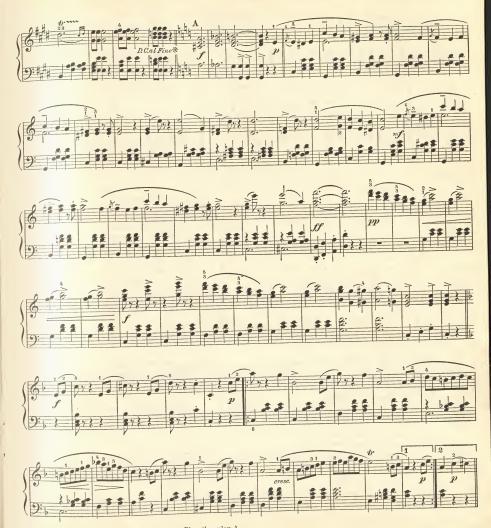
d) All notes of the Chord are executed in such a manner as the right hand succeeds the left and the notes b and c have to be played connectedly.



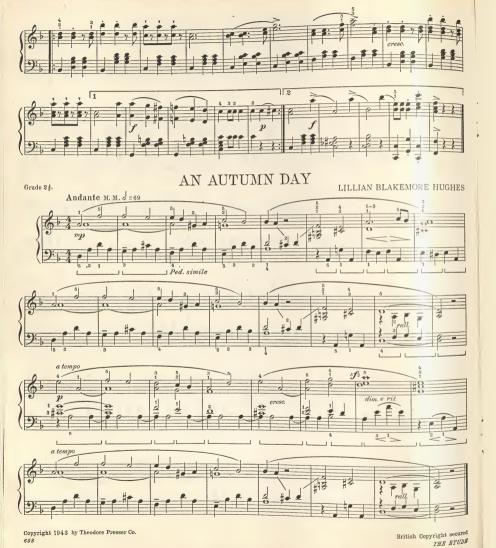
THOUSAND AND ONE NIGHTS

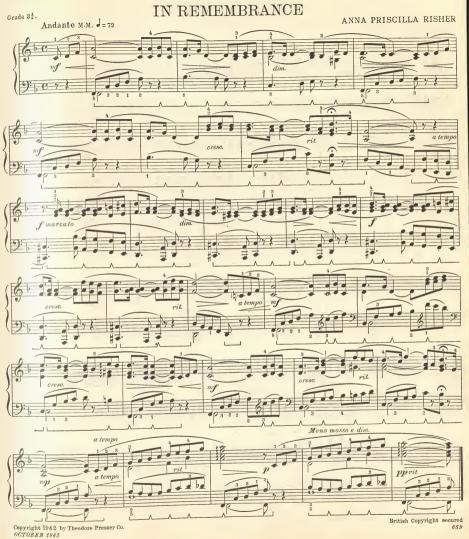
When Johann Strauss was a young man in Vienna there was a furor for the "Arabian Nights," which, through various translations in several continuation and the second of the Sultan who murdered his wives successively the morning following their wedding, until he married the loquacious Scheherazade, whoingeniously of the Sultan who murdered his wives successively the morning following their wedding, until he married the loquacious Scheherazade, whoingeniously postponed her own demise by telling the Sultan a new story for a thousand and one nights, caught the imagination of Strauss and resulted in this valide postponed her own demise by telling the Sultan a new story for a thousand and one nights, caught the imagination of Strauss and resulted in this valide postponed her own demise by telling the Sultan a new story for a thousand and one nights, caught the imagination of Strauss and resulted in this valide postponed her own demise by telling the Sultan a new story for a thousand and one nights, caught the imagination of Strauss and resulted in this valide postponed his with the sultan and the sultan an





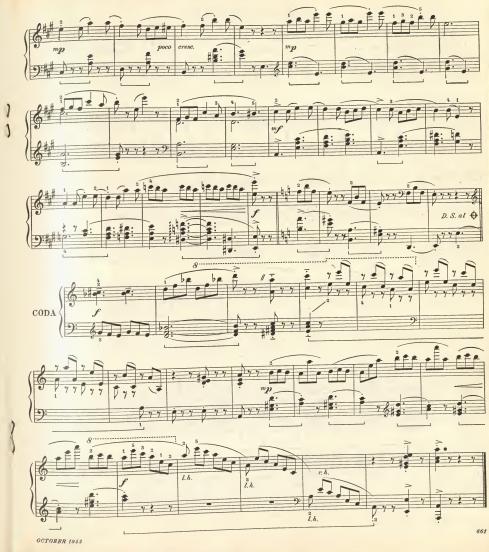
* From here go back to the beginning and play to Fine; then play A. OCTOBER 1943

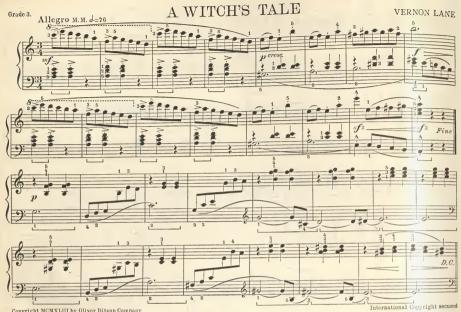




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EL TORERO THE BULL FIGHTER

"El Torero" in Spanish countries is a great popular hero. He travels with his retinue or "quadrille" of matadors, banderilleros, chulos, picadores, and as many as sixteen helpers. He can earn as high as \$8000 at one afternoon corrida, during which he kills six or eight of the giant bulls of Ronda. He frequently is a very dashing and imperious person. This, then is the pictorial background of this spirited composition, which seems to represent the majestic entrance of the bullfighter into the ring. Grade 5. FRANCISCA VALLEJO



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OCTOBER 1943



STAR SAPPHIRES

PRIMO













THE ETUDE

ROMANCE, FROM "LES PRÉLUDES" licional "Ammond Organ Registration (A 60) 00-6534; 000 (Swell-Flute, Celeste 8' FRANZ LISZT Arr. by H. P. Hopkins Prepare Great - Dulciana, Salicional Pedal - Bourdon 16' don 16' (B) (11) 30 - 6704 - 001

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LORD, SPEAK TO ME

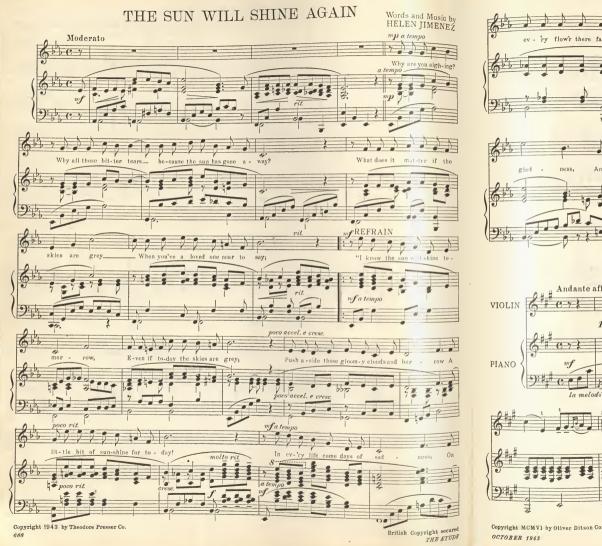
This very effective sacred song will be heard in many choir lofts. Sustain with judgment the climactic note marked by A in Measure 18. Properly interpreted, the song will have a fine emotional appeal.
Frances R. Havergal LOUISE E. STAIRS

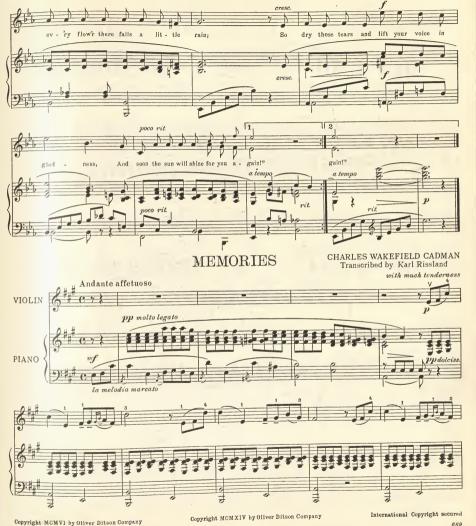


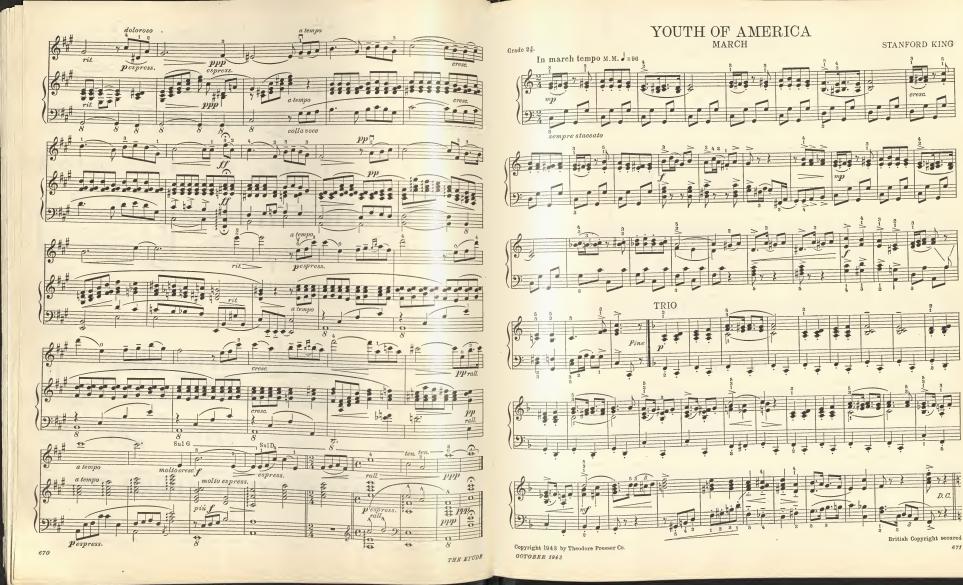
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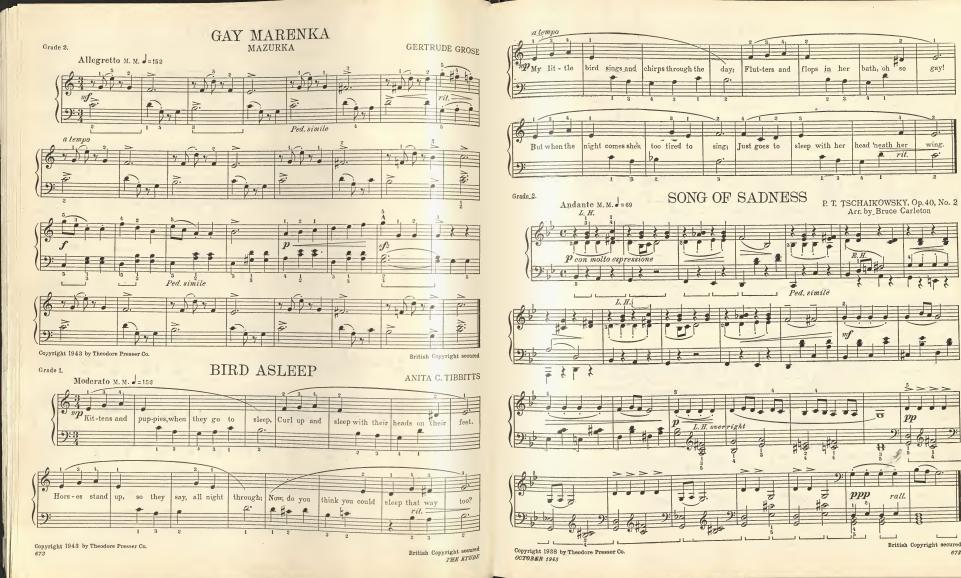
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gay!

wing.





The Technic of the Mouth

Conducted by Guy Maier

Prelude in C Major, Opus 28, No. 1 by Frédéric Chopin

TECHNIC addicts will wonder which of Chopin's twenty-four chords on the second beat of the immortal Preludes are slated measure; left hand as before. for discussion in the series which gets under way this month. Offhand I can name Numbers 1, 2, 4, 6, 9, 10, 11, and 14 as possibilities, since each of these can be engraved on one music page of THE ETUDE. Due to the government's order to conserve newsprint paper, our Technic "studies" must be confined to a single page. So I hope you will not feel too disappointed if some of your favorite Preludes must perforce be omitted.

The Prelude in C major is of course a universal favorite-so familiar that I promise (for once!) to spare you the usual rhapsody on its emotional content. It makes an ideal introduction to any group of preludes, short or long; it might well be called a prelude to the Preludes. Some artists love it so much that, as with the F major Prelude (No. 23), they cannot resist playing it twice. Its Agitato is the soaring, overflowing, healthy agitation of an early summer morn; not the depressed, febrile, malcontented restlessness of other Chopin works.

Don't become too agitated over those enigmatic Measures 18, 19, 20, 23, 25, and 26 which will "upset the apple cart" if you suddenly disturb the rhythmic swing and try to change to the artificial groups of five notes. ... I am at a loss to know why Chopin should have written these measures thus, but I have examined no less than eight editions of the Preludes, and the quintolets appear in all. Only two of the editions-one of them the Presser (Kullak)-have the courage to say, "Instead of these quintolets, some editions continue the previous rhythms," So I recommend strongly that you begin each measure of the Prelude with the sixteenth rest.

interesting and helpful ways to practice the Prelude. Here are a few:

right hand with very relaxed arm, quate preparation for the measure while the left hand accompanies it to come. Be sure to make an actual with solid, rolled chords, thus:





Each hand separately with light semi-staccato touch; no pedal; do not hold down any right-hand



4. Left hand alone with sharp rotational feel toward thumb.



5. Right hand alone, holding notes properly, but turning the free arm sharply toward thumb to accent the first melodic tone of each measure.



6. Right hand alone again, but this time by contrast accent the top tones sharply to develop fifth finger strength. It is well to pause on these



7. Extract Measures 14, 15, and 16 and Measures 20, 21, and 22 for spe-It is great fun thinking up various cial practice. All of them are tough. 8. Both hands solidly, pausing at

the end of each measure: this to 1. Play the thumb "melody" in the avoid stiffness and to assure adetermata (a) at each bar-line.

As you practice the Prelude in the above ways, avoid using any damper pedal. . . . Do not work at the Prelude too long or too hard, especially if your hand is small. . . . Sometimes practice it an octave higher (Continued on Page 682)

SPEED DRILLS FLASH for Piano Jeachers

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Sixty Years Young

(Continued from Page 627)

of musicians the world over would gladly attribute their musical success to seeds of inspiration and instruction sowed by THE ETUDE. One of the finest of these came recently from the Metropolitan Opera House, Prima donna Marjorie Lawrence, who has won the admiration of the entire musical world by her valiant triumph over infantile paralysis, which struck her in her prime (as it did Franklin D. Roosevelt), in a conference in The have broad experience, will give He should also have some basic train-ETUDE for March, 1943, tells in glow- sound advice. Do not listen to good ing in musical theory, and he should ing manner of the arrival of THE friends or so-called musical people cultivate a keen ear. The other kind ETUDE at her girlhood home in Aus- who do not know the intricacies of of musical surety has to do with the tralia: "That fine magazine, THE the real work. ETUDE, was one of the earliest and most beneficial factors in my musical or songs to be studied; but I may side." Acquaint yourself with the education. When I was little, we lived safely say that readiness lies in com- inner individualities of the composer. in a tiny, rural town in Australia plete musical surety. Actually, there When a master creates he does it for which was virtually cut off from the are two kinds of musical surety. The the purpose of expressing his thoughts activities of the great world of music. first has to do with general musical and moods. This desire for self-ex-My parents were musical, and my training. The ambitious singer should pression results in the production of brother and I adored playing and singing as long as either of us can remember. It was rather difficult, should early master some instru- For my part, I have found it very though, to play and sing without ment, the piano preferably, because helpful. Try to look clearly into the some new music to inspire us and it permits a full and independent composer's life; if possible delve into without some musical guidance to study of songs, rôles, accompani- the special period in which he wrote sequestered Australian town there came THE ETUDE! A friend of ours in Melbourne subscribed to the journal, and, as soon as he had read the successive new issues, he would send them on to us. I shall never forget the eagerness with which we watched for the post that brought it to us. How avidly we pored over the contents! The articles gave us advice and encouragement, and best of all, the center pages contained all sorts of wonderful new music THE ETUDE brought us new joy and I feel certain that our musical progress would have been greatly delayed without it."

Our vast and growing army of friends knows what THE ETUDE has stood for in the past and recognizes that it never has stopped growing, issue by issue, in influence, usefulness and practical interest. Your present editor, trained for eighteen years at the side of Theodore Presser, looks upon every number as a new opportunity and a new responsibility to help in expanding the splendidly idealistic motives which its founder established in 1883 with lofty, but always practical, "down to earth" principles.

Since its founding sixty-three years ago. The ETUDE and the large music publishing enterprises which have grown up beside it have called for what may be conservatively estimated as over seven million "work hours" upon the part of Mr. Presser and the large staff of loyal and hardworking associates employed by the close, at this anniversary. Thank you, yourself completely into the mood working associates employed by the close, at this anniversary and situation in which the composer undertaking during this period. From good friends, all of you; particularly and situation in which the composer this great endeavor also have risen the thinning line of loyal supporters had placed himself. the careers of thousands of musicians who proudly boast that they "have the careers of thousands of musicians who proudly does that they have and teachers inspired by The Etude, taken The Etude since its very bethe publication of a vast number of ginning." music pooks and music compositions, the sour constant annual to music the development of a great philanthe long procession of Etudes a conin mind when he placed the various thropy, and several businesses affect- tinual progress, for as Robert Brownling the lives of a multitude of people ling pointedly said, "Progress is the decrescendo, an accent, a ritardando to whom we of THE ETUDE feel very law of life."

whatever the composer may have had It is our constant ambition to make signs and marks of expression some definite reason. Find it! Under-

Opportunity and the Ability to Grasp It

(Continued from Page 643)

THE ETUDE HONOR ROLL

Have you read The ETUDE regularly for over 25 years?

On the occasion of our Sixtieth Anniversary, The ETUDE is

making a file of those friends who have been regular, "year-

in-and-year-out" readers of the publication for 25 years or

Please send your name and address and the date when you

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it regularly. Of course, we have much of this information in

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this information-name, address, and complete the statement.

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If a sufficient number of such subscribers respond, we may

publish this Honor Roll (without addresses) in THE ETUDE.

We have continually heard from subscribers who have taken

THE ETUDE for forty, fifty, and sixty years. ETUDE readers and

Music Club members are asked to circulate this request at

to add fifteen words of comment, they will be welcome.

"I could not advise individual parts part is taken up, begin with the "inknow music-as much of it, at least, the composition. Why not follow the as age and experience permit. He same method in studying the work?

work in hand. When a new song or

order to have the ultimate in expres-A True Musical Experience "If you cannot feel what the com-

try to understand and re-create

or a grace note must be there for

stand it! Express it! Try to make it

your own (part of yourself). Once

you start to neglect or 'improve' the

work of a genius, you show poor ar-

tistic sense. On the other hand if

vou just sing the music faithfully

without trying to understand its true

meaning, there will always be a lack

of satisfactory rendition. In short

after all technicalities have been

mastered, the expression and reason

of the composition must be added in

poser wanted, you can do two things. Either wait until time and experience will give you the solution, or put that part or selection away completely. Each musical composition must be the expression of a real experience of your life; or, at least, you must be able to place yourself imaginatively into the situation, so that you will be help us. And then, into that small ments, and general music literature, the work in hand, and try to place describing the part in lifelike manner. Aside from those feelings you have to make yourself sure of everything that the song contains, Naturally, the inexperienced student cannot arrive at ultimate musical and interpretive values by himself. He will need advice from teacher and coach. Yet before he is ready for such advice, he should smooth out all the purely mechanical problems by himself, so that no time is lost from interpretive study in becoming aware of the elementary problems of line and rhythm that are all marked into the score, ready to be learned by those who have acquired the habit of reading the printed page. Never sing a complete rôle with full voice before it is well in mind. However, it is never too early to study the words and music and interpretation of rôles. The sooner one begins the more time the work has to mature, and the less tedious the following studies be-

"First, learn the words and the spirit of the work in hand, absolutely, completely, so that no emergency can shake them into insecurity. Do the same also for the actual note sequences of the melody. Next, beat out the rhythm with complete and faithful accuracy. Then master all the indications; and finally, put them all together. The result will be by no means a finished interpretation of your song; but it will give you absolute musical surety upon which interpretive values are then based-

(Continued on Page 689)

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VOICE BUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Sight-Reading, Nervousness, Vocalises

O. What books should I get to improve my ght-reading? I can read well in my mind, but when I go to sing some of the notes, I find I

am off pitch.

2. What makes me nervous when I sing before a crowd? I am not nervous when I sing in a large choir, or in the studio with my 3. I have just finished "Concone. Volume What other books do you suggest?-R. G.

A Here are some books on sight-reading: Whelpton—"Students' Manual of Sight Sing-ing," Root—"Methodical Sight-Singing," and 'Galin-Paris-Chevé Method."

2. All young singers are nervous at first then they sing "before a crowd"—partly because of inexperience, partly because of fear, and partly because they are technically insecure. Improve first your vocal technique, then your tone quality, your enunciation, and your musiclanship. When your teacher thinks you are ready to appear, learn four or five songs' from memory, songs selected both for their beauty and their suitability to your voice and your temperament. Practice them with your accompanist until you both know them per-fectly and you can do them without any errors. When these things are accomplished, sing before a crowd as often as possible. In ortion as you improve, your nervousness

ili disappear. 3. You might try Vaccai—"Metodo Practica," f you know any Italian, and follow it with Marchesi-Opus I." Any or all of these books can be obtained through the publishers of THE

Singing and Resting the Voice After Tonsilectomy

Q. I am nineteen years of age, a soprano, and I have recently had my tonsils and some of my teeth taken out. Although my general health has improved as a walk of the of my teeth taken out. Although my peneral health has improved as a result of the operation, my throat has never been well since, perhaps because the surgeon had to take a few stitches in my tonsils before he was through. I used to be able to not I fear that my throat never any or anyon, that I have stringed my throat never anyon, that I have stringed my throat health at is half leaves that I have stringed my throat health at is half leaves and had; the

A. Apparently there was some infection about the roots of your teeth as well as in the tonsils. This may have spread to other parts of your throat so that even after the removal of your throat so that even after the removal of the teeth and tonsils, some infection may remain. Also, the fact that it was necessary to take a few stitches in the tonsils seems to point toward a rather severe infection. What other advice can we offer you better than suggesting an examination by a good throat docure? It is unfortunate that you have, not the

could accurately determine just when you will be able to practice your voice again. This is, of course, impossible at a distance. of course, impossible at a distance of three thousand miles and therefore we cannot offer any opinion. See that your general health remains good, have any abnormality in your throat cured, take some lessons from a good singing teacher, and stop worrying. You ought to come out all right in time.

The Pretty Girl With a Pretty Voice Q. After three and one-half years of voice study I am no longer satisfied with singing

at teas, banquets and in church as soloist. I want to reach out—to keep going. My big drawback is a lack of musical background, as my parents were unable to provide me with the technical foundation when I was younger. I technical joundation when I was younger. I have studied German, Italian, Spanish, and sight-reading, though more of these is either complete or thorough. The most frequent comment that I hear is that my voice is pleasant to hear, expressive and done with much ease, that I am pretty to look at, that I have excel-lent stage presence and personality. My range is from A below Middle C to B one semi-tone below High C. It seems as if I were either a good lyric with a slight mezzo quality or a good tyric with a sign: mezzo quanty or wezzo with a good range. Of what good is an "In between"? I am twenty-four, five feet, two, weigh 116, and my secret ambition is to be a dramatic soprano, and I am working towards studying in San Francisco. I fear I do not have the body necessary to a successful dramatic soprano eice. I hope to be a top professional artist in several fields, but I believe I could find fulfillment in concert or even light opera.

I have done some radio work with some success. As high as my hopes are I am not fooling myself. I know I shall never be great in spite of the fact that I dream that some day I may A. You seem to have a pretty good head upon your shoulders and to be able to evaluate

your plus qualities, a good voice, a pretty face, a pleasing personality, and a good stage presence and still be able to realize that there is much to be done with your musicianship and your voice. Instead of repining at your lost opportunities, which is after all a sign my throat never tiring, one source are desirabled of weakness, why we have the property of the of weakness, why do you not resolve that ote out?

Should I rest my voice? If so, for how a good figure, a pleasant personality, a compelling stage presence, and an attractive smile. At the distance of three thousand miles it would be impossible for us to determine whether you are "A good lyric with a slight whether you are "A good lyric with a silght mezzo quality or a mezzo with a good range." That is a question for your San Francisco singing teacher to decide. If you fall into good hands in that great city there is no rea-son why in time you might not add a tone or two to your upper voice which would give you enough of a range for most of the lyric rôles. Nor would your size be a handicap for these rôles if your figure is really symmetrical tor? It is unfortunate that you have not the money to pay him, but in every well-equipped hopping there is no end for your are bide to learn how to act. Get hospital there is one of them you will research the control of the pay of the pay on a sync can and work with the utmost cardia.

1. Certainly you should continut to hope.

1. Certainly you should continut to hope.

1. Certainly you should continut to hope.

2. and 2. July an examination of your throat that some day you are well as ever. Wently you was the possible of the pay of

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ity		State	

gatherings.

"Since Singing Is So Good A Thing"

(Continued from Page 642)

Byrd's songs or any other good mad- pen to be any jarre or dissonance, rigals and motets, may not be satis- blame not the Printer, who (I doe asfied with them. What he expects in a sure thee) through his great paines song is tune, and he may at first be- and diligence doth heere deliver to lieve this wanting in Byrd. The fact thee a perfect and true Coppie.' is, not that tune is wanting, but that And in his splendid Song of Pietie every part is a tune, so that the Why Do I Use My Paper, Ink, and listener must hear a song more than Pen?, the words "their glorious question would sound better if played and it may be said to build up. The once before he appreciates the rich death" reach a musical climax that by an orchestra; and now that such organist and the congregation who contrapuntal effect in which, as one is fittingly glorious. modern critic states it, "the interest In Byrd's time, instrumental music available by way of the radio and an exhilarating sound can no more lies in the weaving of the parts rather did not exist for its own sake. Yet his recordings, the organist and the be satisfied with duil-toned voicine than in the progression of blocks of part-songs were so composed that, builder who attempt to imitate are than with food that lacks seasoning. sound, though the parts must flow for all except the leading voice, in- setting themselves a thankless as The acoustic effect is the same as forward in such a way as not to out- struments might be used instead of well as an impossible task. rage the ear at any point by the si- voices. This was the forerunner of One of the many claims made for frequencies in radio reception—the multaneous occurrence of two or the art song as we have it today, the baroque style is its superior clar- tonal result is throaty, bulbous, and more incompatible sounds." Certain- with instrumental accompaniment, ity. The question of clarity is an inly the listener who likes Byrd will not In fact, Byrd went so far in his final volved one and is not unimportant, But the charge which is most fretire of him for the same reason that volume of 1611 as to append to the for in a general sense clarity is a quently directed against the baroque he does not tire of Bach, because the title the words, "fit for Voyces or virtue in all musical performance. To organ, the charge which is invoked ingenuity of his learning never over- Viols," and to include in it a fine keep the present discussion within to pronounce ultimate condemnacomes the exuberance of his melody. fantasia in six parts for strings only. bounds this particular Issue may be tion, is that it is unexpressive. To the In Byrd, as in Bach, there is always Byrd himself was a virtuoso per- summed up as follows: other things layman, whose musical experience something more to discover.

Words of Warning

any rate, in his last volume of music, instruments alone. are most acquainted."

make choice" is so closely descriptive make use of one or more of Byrd's results when stops are drawn is prithat he foresaw some misunder- three great Masses. And if his "Great marily at the unison, whence it may be objected that the alterstanding and even went so far as to Service" for the Protestant Episcopal be said to build out, in the baroque, native is a style of execution which expressing of these Songs, either by the best choirs to perform, others our intervals of the harmonic series,

The amateur, on first hearing Voyce or Instruments, if there hap-

Perhaps Byrd himself foresaw some at, therefore, that he led the way the tone-that is, the fewer the har-things: first, a dynamic level conof the difficulty that his hearers and among the world's musicians in the monics present—the greater the lack stantly rising and falling between

artificially made cannot be well per- music and those who like to sing it- ing mixtures in the organ. ceived nor understood at first hear- for the most part do not. Wide pering, but the oftener you shall heare formance of his works, in this, his

might at least make use of the Mag- friend to all that love or learne

might at least make use of the service." Musicke, William Byrde." Incidental Thus in this year of new understand- ly, those who sing might "strengthen ing between England and America, a all the parts of the brest" as well as great English composer might well open the pipes, and prove in these come into his own in these. United times of stress that "the exercise of States, and become in truth, as he singing is delightful to Nature & signed himself, "the most assured good to preserve the health of Many

The Baroque Style in American Organ Building

(Continued from Page 645)

a wealth of orchestral literature is have once become familiar with such

Unfair Charges

that of damping out all the higher

former on the organ and on that tiny being equal, the smaller the organ usually centers about the romantiyet surprisingly adequate instrument, the greater the clarity; and again, cism of the late nineteenth century, the virginal; it is not to be wondered other things being equal, the duller expression generally means three bit met difficulty and the might meet. At composition of music intended for of clarity. It would be an exaggera- pianissimo and fortissimo; second, tion to say, the greater the harmonic an excessive use of rubato; and third published in 1611, he addressed a Now in the twentieth century, development the greater the clarity, an incessant use of vibrato or tremoword of warning "to all true lovers of critics have come to recognize Byrd for poorly voiced mixtures can pro- lo. The layman is so preoccupied with Musicke... Onely this I desire: that as the greatest of all English com- duce a chaotic result; but it has been these expressive details that he loses you will be but as carefull to heare posers. Some of them go farther, and conclusively demonstrated that ex- sight of the architecture of the comthem well expressed, as I have been assert that he was the greatest of all pertly volced upper work is not only position in its entirety, with the furin the Composing and Correcting of composers of the sixteenth century, clear but tremendously exhibitanting, ther result that romantic music has them. Otherwise the best Song that This, however, will be disputed by ad- A ponderous organ may push a con- frequently been done to death by ever was made will seem harsh and mirers of Palestrina, Byrd's contem- gregation through a hymn tune, but well-meaning performers who exagunpleasant, for that the well express- porary, who was born at Palestrina, only a brilliant ensemble can lead. It gerate the obvious. Chopin, pering of them, either by Voyces, or In- Italy, eighteen years before Byrd and is commonly forgotten that congre- formed with some degree of restraint, struments, is the life of our labours, who died twenty-nine years before gations—when they sing at all—pro- is far more convincing than when which is seldom or never well pre- the English composer. But while the duce little more than unison tone: played with an emotional abandonformed at the first singing or play- critics know his music, the general there is therefore the more reason to ment bordering on collapse. We live ing. Besides, a Song that is well and public-those who like to hear fine supplement this deficiency by provid- in a musical age in which too much importance is attached to interpretation and not enough to the compositlon itself. Interpretation has been it, the better cause of liking you will four hundredth anniversary year, It is often charged that the ba- cynically defined as the distortion of discover; and commonly that Song is would be the means of putting the roque organ lacks color. Now it is true an honest composition by a vain perbest esteemed with which our Eares question of his greatness to proof. If, that many of the orchestral stops, former. Orchestral conductors have as one critic puts it, we are renewing so characteristic of American instru- set the fashlon, and the American As a song writer, Byrd was espe- in the twentieth century our en- ments, are not present in the typical public, at the behest of the radio cially happy in the choice of the thuslasm for music "from Bach back-baroque specification, but for every musicologists. has applauded as dipoems which he set to music. Nearly ward," we are now ripe for this such omission there are genuine or- rected. The fact of the matter is that, always they are good poems in them-quadricentennial. Even in our high gan tones which have quite as much as organists, we have been too prone selves: Edmund Campion, Sir Philip schools and among our entirely unindividuality, and which, in addition, to give the public what it thinks it Sidney and Henry Wampole were professional music lovers, there are blend perfectly with each other. As wants, instead of trying to cultivate poets from whose works he made Bach choral societies and a cappella for ensemble, there is simply no comsongs. He said that in composing choirs that do creditable singing; and parison between the sombre voicing is that we have lost our own power them he was at pains to see that his professional groups from coast to of the average American organ of of discrimination. Shaw might have music was "framed to the life of the coast have given superb witness that 1920 and the blaze of tone of a ba- been writing of us when in St. Joan words." This was sometimes quite "singing is so good a thing." Some roque instrument. It is primarily a dif- he makes the Bishop of Beauvals Say, words. This was sometime to the line Catholic churches with adequate ference in emphasis. In the founda- "Men go to the East to convert the "of sourcest sharps and uncouth flats choirs might do well this year to tional ensemble, the doubling which infidels, and the infidels pervert

standing and even well so that the Church is too difficult for any except the doubling is primarily at the variis cold and severe and "intellectual-(Continued on Page 680)

OBGAN AND CHOIR QUESTIONS

Transcribed by Walter Rolfe

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OCTOBER, 1943

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q.I am the wife of the minister of our local church. I have a tibrary on the subject of in made in general and on Hymnody. Choir minister is general subject of the subject of incredity and by doce, and an studying plano Directing and Yorke, and an studying plano Directing and Yorke, and an studying plano which was a great field for a leader of music, but my first war here has shown that any critical most private many the singing is done is not liked. I supposed in a kelled year, I thought, that the ships pested in a kelled year, I thought, that the ships ing be more of a legato type, but was made to feel that my services were not appreciated, so I have stepped out of the choir. Can you sug-gest anything? With three eight-foot choir so I natice any with three eight-foot come. It makes me received the property of the different pents, told south go arrange the different pents, told south facing the congregation? In of the organ has practically so tremdo what called the control of the control of the come of the control of the control of the control of control of the control of the

A. Unfortunately, in some cases, interest in the music or any other important work in the church by the wife of a minister is considered an interference, and unless those in power can be made to feel that this interest is an advantage, it is difficult to suggest any remedy. The strength and balance of the voices dictate the seating arrangements. You are right in your idea that strength of voices must be considered in the formation of a choir. Ordinarily, we would suggest as a basis for a choir of eighteen voices, five sopranos, four altos, four tenors, and five basses, all voices arranged for first and second parts and the division subject to the strength and the "balance" of the voice

Q. Can you give any information concerning the Beethoven Manufacturing Company, Washington, New Jersey? I have an organ marked Beethoven Manufacturing Company which is evidently an old instrument, and I am trying to get some data or history on it.

A. So far as we know, the Company is no longer in business, but we suggest that you address a letter to them at Washington, N. J. and it may be that some person receives their mail for attention. In this way you might se-cure some information. Also if the appearance of this question and answer brings any infor-mation from our readers we shall send it to you.

Q. When there are several different wind pressures in an organ, is a separate reservoir required, or is there some means of regulating the pressure on the wind chest? If the bellows type tremulant is employed, is it placed between the blowing plant and the reservoir or between the reservoir and wind chest? The oroetween the reservoir and wind thesit the origin on which I practice has a 97-note unit our home and have a daughter who is Diapason. From CCCC to CC are 24 large reed thirteen years of age. Why is the Estey organ

A. After consulting a practical organ man, we answer your inquiry as follows: A systemic reservoir is used for exceed between the reservance of the property of the particular type of the property of the pro

Q. I am the wife of the minister of our local stalled flue pipes can be matched if the work

Q. On the ten stop organ in my home church we have one small tremulant which is attached directly to the wind chest of the Vox Humana. It makes the Vox Humana one of the most pay? Where should it be connected? Would ap-preciate it if you could tell me the approximate secondhand prices of the following indimate secondhand prices of the following nutri-vidual stops: Voix Celeste, Tibia Clausa, Oboe and Tuba, and collectively of the following: Melodia, Stopped Diapason, Vox Humana, Sali-cional, Gamba, Open Diapason and Dulciana.

A. We suggest that you get in touch with the builder of the organ, if still in business; if not, you might address the person whose name and you mgnt address the person whose hank ame address we are sending you by mail. We are address we are sending you by mail. We are advised that a secondand tremulant might cost you twenty to twenty-five dollars, installed. The tremulant should be connected directly with the chest if the type organ makes it practical. The price of the stops you men-tion might vary according to condition of the pipes, and the source of supply.

O. Will you send me information about two-manual reed organs as was given to C. J. E. in a recent number of THE ETUDE? Will you also send information as to where second-hand pipe organs may be secured preferably in small one units? Can electric blowers be installed in old-fashioned reed organs?-F. E. K.

A. We are sending you information about two-manual reed organs by mail. We suggest that you advise pipe organ builders of your needs, asking them for information as to used pipe organs, prices and so forth. We also suggest that you communicate with parties whose names and addresses we are sending you, relative to blower for old-fashioned reed organ, giving them list of stops, and asking for information, prices and so forth.

O. We have a two-manual Estey organ in Diapason. From CCCC to CC err. 34 large reed the property of t as satisfactory in tone and quality as the A. After consulting a practical organ man, more common console types?—B. H.



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Fiddles and Fiddlers

(Continued from Page 649)

and one of the master's biographers number of all violinists come from tells us that Paganini once gave a the East and are in some way conconcert in Cologne on which occasion nected with the Orient, as is the case tween what is alive and what is dead, he got into a conversation with a member of the orchestra. The great violinist offered him a pinch of his snuff but, embarrassed, the orchestra musician refused to accept it and confessed later that Paganini made the cold chills run down his back.

An Ancient Legend

phenomena of music. It is the old that Beethoven was inspired by the in the music section entitled "The periphery of European culture, among to compose this truly pittoresque that paper, Mr. Virgil Thomson.) them the Italians and Spaniards, tone picture, whose demonic quality who produced the best violinists. fired Tolstoy to write his magnificent Ninety per cent of all violinists come novel. from the South and East. Corelli, Tartini, and Paganini were Italians; Sarasate, a Spaniard; and the modern great violinists, Kubelik, Hubermann, Heifetz, Elman, Menuhin, Zimbalist, and Milstein, come largely from Poland, Bohemia, Russia, Roumania, and Hungary. The Hungarians have much in their blood of Gypsies, those talented fiddlers, as Enesco as their greatest representatic career. It was one of the most ental minstrels.

knew from their synagogue music, and they played with the same freedom as the Gypsy bands of modern American Organ Building

Contrasting Temperaments

It is said that the German and the profession as such, and are careful workmen; in fact, violinists like Spohr, Habeneck, Joachim, and Marteau are the classicists among the violinists. Precise performance and do likewise the Roumanians, with aristocratic reserve are their excelling virtues. Otherwise are the Slavic. tive. Bohemia, from the seventeenth Hungarian, and Jewish violinists. and eighteenth centuries on, has They immerse themselves, so to say, produced great violinists. One of in the work that they play, and comthese, Franz Benda (about 1750), bine their own soul with that of the tells in his biography how as a little composer. They produce the work not village boy he was deeply impressed only a mere hundred per cent acby a Jewish orchestra which was led cording to the intentions of the comby a brilliant Jew Löbel, and that poser, but one hundred fifty per cent, this poor, brilliant, Jewish musician and this is their inheritance from opened for him the way to his artis- their ancestors of the East, the Ori-

interesting phenomena that in Bo- "I believe that it is my highest duty hemia in the seventeenth century to serve the great composers, and there were Jewish orchestras which now you brand me as only a higher played so well that, in time, only they kind of Asiatic minstrel; but I must were called in for weddings and confess, when I play, the whole world other festivities. The result of this about me disappears. And if you deswas that the Christian musicians ignate that as characteristic of the complained bitterly about the Jewish Oriental, then all right, I'll pass for ers should have learned in the trancompatition and asserted that the one." I agreed with him with one sition period from 1925 to 1935. It is Jews did not observe tempo and reservation Mr. Szigeti is not only an furthermore significant that some of rhythm, and that they introduced excellent violinist, but one of deep those who have most consistently onnumerous strange notes into their and extensive thought. It can be said posed the baroque style have, in fact. dances. Indeed, these Jewish mu- of him that in his playing an Ori- tagged along behind the ploneers at A DRESS FASHION NOTE FOR MUSICIANS dances. Indeed, mose common an interval of some five years; and, their tempo and rhythm, which they Occidental intellect.

The Baroque Style in

(Continued from Page 678)

with the Slavs and Hungarians, those nor between what is emotional and people who penetrated most recently what is intellectual; but rather befrom the Orient. In the Orient the tween what is emotionally unconminstrel is composer and practicing trolled and therefore immature, and hedged and tried to be all things to musician in the same person. On his that which is fully controlled and all men. Rabab-Arabian violin-the Oriental hence, in the true sense of the word, minstrel plays his magwam, his free. The crux of the matter is the melodic framework, a hundred times nature of the rhythm employed. It is in a hundred variations, and becomes impossible within the limits of this The legend of the minstrel who so assorbed that he completely for- article to discuss this fundamental isturies old. In the Czech saga the in- I think of that violinist for whom reader that he listen to the Landownocently persecuted nobleman, Dali- Beethoven wrote his famous Kreutzer ska recording of one of the "French bor, finds in the dungeon of the sonata. This violin sonata, about Suites," or to the Boulanger record-Prague fortress a fiddle, on which he which a whole cycle of legends has ings of some of the Monteverdi "Madplays so brilliantly that the crowds grown up, was originally intended rigals." Here will be found a subtle castle listen entranced. Smetana but for the eminent virtuoso George free, strong yet supple, alive but Szigeti one of the most noteworthy to Europe, And I might conjecture March 14, 1943. See the leading article Slavs and those peoples on the "extravagant" playing of the mulatto French Style," by the acute critic of The question, therefore, is one of

> musicianship, and once we realize that swell-boxes, tremolos, voix cel- Music are the schools that come first to instrument than the orchestral or- again. gan because it makes no claims incapable of fulfillment. It reveals with devastating fidelity the technic of the performer, and thereby proves a challenge to every organist who is worth his salt

In defining these two contrasted styles I have deliberately chosen extreme examples, and there are some members of the organ fraternity who would reply, "In that case there is no argument. Naturally we want to avoid extremes, the theater organ and the baroque alike." This specious position leads too often to mediocrity. In all the arts there are certain typical styles which owe their character as much to what they are not as to what they are. If we try to find the lowest common denominator of all styles, the result is commonplace. This was the lesson the organ build-

stopped by war regulations, were doing the sort of work which more adventurous builders had discarded as unsatisfactory. This is scarcely a tenable or a dignified position. One has more respect for those who have belligerently clung to their conviction that the stolid foundational ensemble is musically sound and that the devil, than for those who have

The baroque style is not an eccentric fad. It is part and parcel of the great tradition of European organ building and organ composition Moreover, it is the style which has plays on a violin in prison is cengets the outside world. At this point sue I can play suggest to the curious ent trend of musical composition which, whether we like it or not, is predominantly neo-classic. Few of us can be concert organists. Most of us are obliged to play small two-manual of people going past the walls of the not for the violinist, Rudolf Kreutzer, rhythm that is at once strict and instruments and to work with volunteer choirs. But whatever the limitamade one of his loveliest operas from Polgreen Bridgetower, a mulatio of never aimless. Rhythm of this sort tions of our musical means, it is imthis saga. But is this imprisoned vio- unknown nationality or origin, whose can bring to life the most inert of portant that we carefully define our linist not a symbol of the Czech peo"extravagant" playing, as his coninstruments in a way that no amount objectives, that so far as circumple itself, that for centuries has lain temporaries called it, set Vienna of resiless swell-pumping can ever stances permit we improve our musiin chains and from its prison brought awhirl. One cannot help thinking of do, (An admirable statement of some cal skill; and, finally, that with our own Negro jazz musicians. Pos- of the issues involved may be found honesty and firmness and tact we At this point we discussed with sibly this violinist came from America in the New York Herald-Tribune for endeavor to educate the public taste.

Questions and Answers (Continued from Page 650)

estes, harps, and all other such ex- my mind. But even though you don't get pressive devices are of quite second- a scholarship, your efforts in preparing ary musical significance, we will to play several high-grade compositions French violinists are devoted to their understand that the baroque organ will constitute a highly valuable educais not as crude an instrument as tional experience for you. And when you some well-meaning critics have feel that you have become a good enough charged. Indeed, it is a more honest musician to attempt teaching, write me



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OCTOBER, 1943

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Cleaning Formula entirely distruments.

A Cleaning Formula for entirely distruments. a good violin cleaner about which you ask. This cleaner has been extensively used by violinists, and by the trade in Europe

mixture has been prepared and the bottle well Schweitzer was a "Czech" violin maker of shaken, pour some of the mixture on a cloth, considerable reputation. He made a large numshaken, pour some of the mixture on a cious, and rub over the violin. Then rub with a clear her of violins which, however, do not constant to the cious with the constant of the cious which are in tone of value with those of Shefer cious with the cious of the cious which are the constant of the cious which are the constants of the cious which are the cious whi

Violin by Juzek 2—John Juzek was an obscure violin maker active in Prague. I have not seen any quota-tions on these violins for a long time, and Advice on Tuning W. McC.—You say you have a good teacher. cannot tell you what they would sell for. I note that you confess to being a "rank amateur" when it comes to judging violins, but there is no simple rule by which you could tell whether your violin is a genuine Juzek or not. You could send it to an expert for his opinion, but the chances are that the expert could not give you a reliable opinion on such an obscure violin.

Violin Stamped Ole Bull Q. E. H.—I should say that it would be pure guess-work to attempt to estimate the age of a violin that has the simple label, "Germany on the inside, and "Ole Bull" stamped on the back. Such violins usually are "trade fiddles," made by machine, to sell at a small price. The quality of these instruments is not at all uniform. Some of them are fairly good, others very bad, and others medium; consequently, steel E string, always use the steel E tuner which is attached to the tail-piece. With this a perfect tuning can be made. The student should watch orchestral violinists whenever f you get hold of one, you are likely to be woefully cheated if you think it has great value. It takes years of study and experience o judge the quality of violins.

Left-Handed Violinist
A. K.—It is certainly "possible" to play the violin left-handed, the bow being held in the left hand, and the fingering done with the right hand. The violin has to be changed, with the base bar and sound post changing place. ness is a problem for all publishers of in-right, instead of G.D.A.E. The technic in place. struments. If you are hunting for remedies-pills, tablets, liquid medicines, and so on. ing is the same. Maybe your little son could learn to play the violin "right-handed" if he through a stage performance, I am afraid you will not find them. The only remedies which started in at his present age—ten years.

One of my most brilliant pupils was natuwill get results are constitutional, designed to strengthen the nervous system. rally "left-handed," but notwithstanding this handicap, mastered the violin "right-handed,"

and became a brilliant concert violinist.

"Wolf Tones"
J. C. B.—Concerning the "wolf tones" and
"air spaces" in the making of your violins, I Never was there a greater mistake. The fact is that practically all performers get stage is that practically all performers get susper right at one time or another. Many famous public performers confess to it, and some even have to give up playing and singing at con-certs on this account. Close attention to the health and to the would advise you to consult an eminent violin maker if there is one in your vicinity. I do The ARK AT WAR!—Certainly few people maker it mere is one in your vicinity. I do not have sufficient space in my department of this fact. However, many apparently fixed will give you as upinled on your vicinity. nervous system helps this annoying trouble, in addition to much experience and practice compositions if you will send them to the composition editor. before large audiences, but even these helps do not solve the problem in many cases.

A Missing Name
H. M. McG.—As the name of the maker is There have been cases where really famous public performers have been obliged to give up their professions on account of stage fright. A friend once asked Otis Skinner, the famous actor, whether this trouble would wear off in time. He replied, "I can't say, I don't know, I've suffered from it for fifty years."

Mozart Sonatas A. A.—I would hesitate to make a list of Mozart's Sonatas for violin and plano, giving the order in which they should be studied in maker. Whether your violin is a genuine Albani or not I cannot say without seeing it. Send the violin to one of the experts who point of difficulty. Mozart did not indicate the bowings he wished used in playing these Sonatas, nor give other directions concerning their technic. It is also true that different violin stu-

Stainer Violius

If. F. R.—Jacobus Stainer was a famous

Geman violin maker. In fact he bore

Geman violin maker lan fact he bore

Geman violin maker. In fact he bore

maker. Of late years there has been a noise of the conquering certain branches of technic thum

maker. Of late years there has been a noise. From this, owhere in double stops, and

maker of the control of the cont

entirely displaced the Stainer as concert in-I do not know of a single concert violinist

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possible, in order to pick up ideas about tun-

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Techniques of Teaching the "Basic Seven Points"

(Continued from Page 646)

of the tongue will vary in accordance Number Four: Vocabulary or Range to the range of the tone produced, being higher on high tones, lower and more front on low tones, Also, the larger the mouthpiece the more the tongue is drawn forward.

Many students of brass instruments acquire the faulty habit of starting the tone with a harsh, heavy, "poping" attack and ending it with the tongue. The tone should begin with a firm, precise, but smooth attack, be sustained evenly without waver to the end, when it is released just as smoothly as it began. Since articulation is an important function in all of our playing, the teacher must devote a great deal of time in guiding again, patience and perseverance are the student to develop this element of tone production.

Number Three: Intonation

The study of intonation is closely associated with that of tone production and is emphasized from the outset. We must stress the importance of listening. Many students fail to realize the necessity for continual training of the ear. Listening comes from the mind as well as the ear. Too few of our students are conscious of the pitch they are producing, being more concerned with the mechanical problems involved in producing the sound. Let us stress accuracy of pitch and emphasize the training of the ear and mind together until pitch discrimination becomes just as important a part of the performing equipment as technic or any other element of performance. This will take time, much time; but in the teaching process it will eventually "take" and the student will acquire

the ability to hear what he sounds. The quality of instrument is of importance. Much of the poor intonation found in our school groups is due to inferior instruments. The playing condition of these instruments is likewise grossly neglected. The mouthpiece, also, might seriously impair the intonation unless cleaned at regular intervals. All instruments should be inspected frequently and those found in poor condition repaired as soon as possible.

With instruments of the reed family, we should give much attention to the selection of reeds and mouthpieces. It is necessary that the reed be of quality cane, seasoned, and of the correct strength for the individual student. Often students will give too little thought or time to the selection of reeds. The reed and mouthpiece are just as important as the instrument itself and deserve equal consideration.

The general weakness in our teach-

ing of vocabulary is the desire for quantity in lieu of quality. Our students are permitted, ves, often encouraged, to acquire an extensive range with little regard for tone production or intonation. A good technique to follow in the teaching of range is that of insisting that the student play only those tones which he can produce easily and freely with good tone quality, and intonation. The increase of range is of secondary importance and acceptable only when the student's embouchure and equipment will permit the increase. Here priceless.

Number Five: Rhythm.

This is the old problem of "mind over matter." The student should be encouraged to feel rhythm first as a bodily response. Next is the ability to mentally divide with accuracy the notes within the beat. Too many students feel beats, but fail to play rhythmically precise when attempting to divide the rhythmic pattern within the count. Proficient sightreaders are able to do both. Rhythm should eventually become a subconscious reaction, but this can never become so by an unconscious mind.

Number Six: Technic

of those five points. However, it is mous composers never met, more important that he perform with Boccherini was greatly influenced proper methods of tone production by the work of the German-Boheand good intonation in a limited mian composer, Johann Stamitz range than to perform technical com- (1717-1757) -a fact which was not positions in a faulty manner. Technic discovered as long as Stamitz was

and rhythm, can acquire a fluent been shown.

technic. Speed is rapid thinking plus Some ten years ago, in an old

Number Seven: Musicianship

the points, one through six, plus the full of poverty and misery. He was ability to interpret the music per- compelled to make guitar arrangeformed. Phrasing, style, taste, nuance ments for wealthy amateurs and to -all of these ingredients and many sell his compositions for practically more-are a part of musicianship.

In our school instrumental program we are vulnerable to the extent that cherini, born also at Lucca, was a our students too frequently fail to well-known Italian opera librettist. realize the importance of these points He wrote, for instance, the libretto and the necessity of learning them in for an opera of Antonio Salieri (1750proper order. On the other hand, many teachers fail to realize the poleon and the Italian opera in Paris. necessity of presenting these teaching points and their elements in passed a verdict on Boccherini which logical order.

When both students and teachers forth to carry it out, we shall find a decided improvement in results performed. The celebrated German

Boccherini of the Minnet (Continued from Page 628)

we make haste slowly and avoid con- order to characterize his music as taire," is an exceedingly clever comfusion in the student's mind by in- akin to that of Haydn, but more fem- position, bristling with difficulties. troducing an excessive number of inine, less strong, and less humorous. The "'Cello Concerto in B-flat major" rhythmic figures in too short a period than that of the Austrian composer, is often heard, and so is the Scuola Boccherini did not hide his admira- di Ballo. The "'Cello Concerto," a tion for Haydn. In a letter to the favorite work in the repertoire of publisher, Artaria, he sent his re- Pablo Casals, is frequently presented Technic should be stressed only spects to Haydn and expressed his in America. The modern instrumenafter the student has achieved com- admiration of his genius. Haydn re- tation recently given to one of these mand of the preceding five points. plied in a rather cool manner and, symphonic works has shown a charm-Naturally, he has acquired a limited through Artaria, sent his "best re- ing and interesting composition, well amount of technic during his study spects" to Boccherini. The two fa- suited to the modern ear.

is a means to an end, but not the end. unknown, but became obvious after Any student, having acquired a the latter's leading influence on the than written in order to "keep it proper foundation of tone production development of chamber music had clear in your ear."

cooperation of the muscles used in French collection of manuscripts, a acquiring the speed. Repetition of the copy of a "Violin Concerto in D." by right sort (that which is mentally Boccherini was discovered—the only alert) will in due time produce a example we possess of such a work reliable technic. However, its fore- by the composer, although he probrunners are points one through six. ably wrote several concertos for the Frequently we fail to observe these needs of his violinist friends. This techniques and proceed to stress particular concerto was composed in speed before introducing these points. 1768 for Manfredi, and they probably The student thus never acquires the played it together when they apseriousness of purpose necessary for peared at the Concert Spirituel in the development of point number Paris the same year. One of Mozart's violin concertos is supposed to have been influenced by this concerto.

Boccherini died on May 28, 1805, in Musicianship is a culmination of all Madrid. The last years of his life were nothing at all.

His brother, Giovanni Gaston Boc-1825), one of the favorites of Na-

Ludwig Spohr (1784-1859) once was unduly harsh and sweeping. He was present at a musical gathering agree upon this program and set in Paris at which one of the quintets of the Italian-Spanish maestro was achieved in our school music cur- composer and violinist was asked what he thought of it and replied: "I do not think it worthy of the name of music."

Besides Boccherini's Minuet, there are some violoncello sonatas of his which are played at the present day, the most popular of which is the one in A major. The "Sonata in G major." Here again it is most necessary that Boccherini "La femme de Haydn," in named by Boccherini, "Sonata Mili-

Prelude in C. Major

(Continued from Page 675)

The Prelude is a treasure-house of technic. As you see, it can be converted into an excellent, widespread chord study. It is a superb hand stretcher, is fine for developing lusscious, free-thumb melody, and, finally, is a rare example of a piece which does not neglect the little finger. A weak (or strong) right-hand fifth finger will reap great benefit through slow, steady, solid practice of this grateful little C major Prelude.

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How to Avoid Bungling Fingers

(Continued from Page 644)

After these two examples have nical mistake, if his performance been practiced for the sake of "prep- shows warmth and grace, is a thouaration" take them up again, each sand times preferable to an absohand alone, for the desired "feeling lutely correct, but lifeless, execution. of distance." After you have memor- If he feels nervous, let him give to his ized them, see if you can play them accents added stress; let him "sing" with your eyes closed. When playing on the piano for himself, enjoying the left-hand part the performer anew the beautiful music that he is should, at first, look at the keys that playing. Let him realize that this correspond to the higher notes or particular occasion is not, for him. chords, but not at the keys corre- the final goal: it is a rehearsal for sponding to the bass notes; these the next performance. Finally, let must be "found." If the fifth finger, him remember that nobody can go with which these bass notes are through life exhibiting an unvarying played, strikes a wrong key, do not degree of excellence. The performlook for the right key. Try again, ance will fluctuate between the least aiming higher or lower, according to satisfactory, according to his usual the mistake made. Rely, fundamentally, upon the "feeling of distance" to obtain, several times in succession, the desired accuracy. Now try to play for the auditors, good enough for the this left-hand part, all of it, without looking at the keyboard, If you succeed-and you positively should-in an accurate execution six or more times in succession, you will have a curity. You are now laying the best example to follow. It is the foundation of technical accuracy to mechanism within the watch, not be employed with many other piano the outside, that makes the watch compositions.

play in public, "Don't be nervous; play as usual," is foolish. If the player is nervous, he cannot help it. But he should remember that what he has ing but the performer's consciousworked for so hard has become automatic-as do most of our oft-repeated actions. He must trust this absolutely. His touch and tone cannot be suddenly changed, nor the quality of his technic; and certainly not the conception he has formed of mechanical, unconscious perfection the composition. He should remember that the little flaws that creep into his playing seem big to him, the performer, but in most cases are not matic and to which the pianist can noticed by the auditor. A slight tech- and must trust.

OCTOBER, 1943

standard, and the highest and best. The public performer should see that the least satisfactory is good enough

And now as to FEAR.

A weak, vacillating person will never play with technical accuracy. By this, I do not mean that the bumptious, bluffing performer is the trustworthy and valuable. Courage, To say to a person who is about to strength of will, and strong, quiet nerves should be treasured within an unostentatious exterior.

In playing for others, fear is nothness that he has not fully mastered the composition to be played. There will be parts of the composition in which the pianist never makes technical mistakes. It is his duty, and that of his teacher, to extend this to every other part of the composition. The real secret lies in accurate motions which have become auto-

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(Today, John Jones is just an most everybody else, I was buyaverage American, wrestling with all the doubts and worries and problems that beset every one of us right now. But let's skip ahead 10 years. Let's look at John Jones then-and listen to him ...)

"Sometimes I feel so good it almost scares me.

"This house-I wouldn't swap a shingle off its roof for any other house on earth. This little valley, with the pond down in the hollow at the back, is the spot I like best in all the can own a home. And oh, how world.

"And they're mine. I own 'em. Nobody can take 'em away from me.

"I've got a little money coming in, regularly. Not muchbut enough. And I tell you, when you can go to bed every night with nothing on your mind except the fun you're going to have tomorrowthat's as near Heaven as a man gets on this earth!

"It wasn't always so.

"Back in '43-that was our second year of war, when we were really getting into it-I needed cash. Taxes were tough, and then Ellen got sick. Like

'Please don't! For the first time in our lives, we're really saving money. It's wonderful to know that every single payday we have more money put aside! John, if we can only keep up this saving, think what it can mean! Maybe someday you won't have to work. Maybe we

good it would feel to know that

we need never worry about

ing War Bonds through the

Payroll Plan-and I figured on

cashing some of them in. But

sick as she was, it was Ellen

"'Don't do it, John!' she said.

who talked me out of it.

money when we're old!' "Well, even after she got better, I stayed away from the weekly poker game-quit dropping a little cash at the hot spots now and then-gave up some of the things a man feels he has a right to. We made clothes do-cut out fancy foods. We didn't have as much fun for a while but we paid our taxes and the doctor and-we didn't touch the War Bonds.

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THE ETUDE MUSIC MAGAZINE

Theodore Presser Co., Publishers 1712 CHESTNUT STREET, PHILADELPHIA, PA. Important Radio Musical Programs for the Roys Overseas

(Continued from Page 638)

shown themselves more resourceful in program-making than Dr. Black. Recently he gave the American première of the "Concerto for Harp and Orchestra" by the Russian composer, Rheinhold Glière. It was Black and the NBC Symphony Orchestra who first introduced this composer's ballet score, "The Red Poppy," to America. The harp concerto was written prior to the outbreak of the "The Ballad in Music." It will be war in Russia, but it had not been found especially useful to singers played outside of the Soviet Union looking for suggestions for programs. prior to Black's recent programming "The Ballad in Music" of it with the NBC Symphony. Glière, By Sydney Northcote regarded as one of the foremost Pages: 124 Soviet composers, is a professor at the Price: \$2.00 Moscow Conservatory. In a letter to Publisher: Oxford University Press his American colleagues on the war, he recently wrote: "We Soviet intellectuals work calmly, fruitfully, conscious that the Red Army, defender of the culture of the entire world, will emerge victorious from battles against barbarism and the by Gertrude Greenhalgh Walker forces of darkness. Until now we have been helping the Red Army with our

Frank Black's programs. Eileen Farrell, who was discovered for his own use so that he could startle radio in a routine CBS audition in the public with the almost magical the fall of 1941, recently joined The beauty of his performance. Thus, it American Melody Hour, heard on Tues- would seem as if some of his own days 7:30 to 8:00 P.M., EWT (Colum- compositions were written with difbia Network). Miss Farrell's associate ficult fingerings as if to challenge artists are Conrad Thibault, Evelyn the student to experiment and find MacGregor, and Violinist Remo Bo- for himself a new and easier method lognini. In joining this show the of rendition, Liszt's Liebestraum conyoung soprano found herself with a tains several measures that can be group of distinguished radio vet- "adjusted." One instance is the end-MacGregor have been top-radio per- in almost every edition that it is sonalities for over ten years, as has given in its original form, that is, two cert orchestra on the program.

will present programs this year deal- hand. ing with Tools of Science, Tuesdays' programs are called Gateways to Music. New Horizons, Or World Geography and History, is the title of the Wednesday series. Under the general title of Tales from Far and Near, the Thursday broadcasts will feature Modern and Classi-Living World. The Tuesday music pro- of the right.

grams for this month will be General Introduction, October 12; Mozart, the Wonder Child, October 19; and The Voice of England, October 26, The "Teacher's Manual and Classroom Guide," giving full particulars of all broadcasts, will be mailed to teachers free of charge if they write to the Education Director of their nearest CBS Station.

The Etude Music Lover's Bookshelf

(Continued from Page 639)

The Correct Fingering

The great master, Liszt, was a art. But at the call of our government staunch advocate and practitioner we are ready at any moment to take of the theory that fingering must be a rifle in hand and fight alongside used that would suit the pupil and the Red Army." One can be almost enable the performer to give a certain of hearing some unusual and smooth rendition of the composition highly interesting novelty on one of in question. Liszt invariably had three sets of fingerings for each se-The young dramatic soprano, lection, and always reserved one for erans, for both Thibault and Miss ing of the first cadenza. Here we find Victor Arden, conductor of the con- notes played with the right hand and one with the left hand with the The American School of the Air, spon- rapidity of a trill, To facilitate the sored by Columbia Network, starts its rendition of this passage, play it as morning broadcasts on October 11. if it were chords of three notes, each The Monday series, Science at Work, played alternately by right and left



cal Stories for Children. The Friday This fingering is especially recombroadcasts, taking up Current and mended for any pupil whose left Post-War Problems, is known as This. hand has not developed the rapidity

Notable Symphonic Recordings

(Continued from Page 637)

youth out of the darkness."

of the lieder. Even the lighter and more rugged than Primrose's, is tions exploit the higher voices of the to contain some of the magic essences happier two final movements seem to nonetheless equally appreciable, par- chorus. Wagner: Im Treibhaus, and of "Tristan and Isolde." We recomderive from other sources.

Ray Lev, existent in domestic cata- admirable, particularly in the lyrical Mme. Lehmann has seldom sung in one. We have always preferred the the Little Bell, and The Red Sarafan; sung take of singing these songs too slowly, the string instrument allows for Chorus. Victor disc 11-8454.

logs, but the performance lacks the passages. The recording is excellent. recent years more movingly and apvitality and expressiveness of this Russian Folk Songs: Monotonously Rings pealingly. She does not make the mis-

two sonatas played by a violist, since by the General Platoff Don Cossack as Helen Traubel did, and necessigreater differentiation of tone than Although the singing here is care- strumental preludes which were cut the clarinet. William Primrose's per-fully calculated in its effects, there is in the Traubel-Philadelphia Orchesformance of the "E-flat Sonata" is considerable emotional appeal in tra performances of them. The tempo so perfectly realized that one hardly both songs. Perhaps the most appeal- adopted by Traubel was undoubtedly Unquestionably this work owns wants to hear the work played any ing is the first song with its nostalgia set by Stokowski. personal reflective qualities; thus the other way. Samuel Lifschey, long ad- of remembered scenes of childhood. Of the "Five Lieder" which Wagner opening movement harks back to the mired as the first violist of the Phila- The Red Sarajan is the song of the wrote to words by Mathilda Wesen-"F minor Quintet" and the somber delphia Orchestra, proves himself a bride sung in the villages. Like its as-donck, these two are unquestionably beauty of the Andante recalls some fine chamber music player. His tone, sociate, it is in slow tempo. Both selecture the most cherishable, for they seem

tating the omission of the lovely in-

ticularly for its preservation of a Traeume; sung by Lotte Lehmann, mend this disc to all admirers of fine There is a recording of this work more characteristic viola tone. Petri's with plano accompaniment by Paul lieder and of great lieder singing. The



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Music Teachers! The Hour of Opportunity Is Here!

(Continued from Page 641)

mmenting, even in the least degree, are long processions of wanderings, what you believe your services to be attract attention." At this time this pon the possible shortcomings of like the nomad tribes of the desert. worth. The public often estimates may be accomplished best by making y fellow teachers? --- % Do I plan If your mental and social attitude your value by your own honest esti- your copy timely. For instance y publicity months ahead, so that toward your teaching clientele is not mate of yourself. If you are dissatisen though I have all the pupils I right, you will not go very far. You fied with the topmost figure you can in attend to now, I am incessantly may think that you are selling musi- receive and believe that your educaining up" new prospects? --- % Do cal instruction, but you really are tional, social, and musical work in keep a regular record of the in- selling a great deal more. No one another location would lead to a vidual progress of each pupil so wants to spend five minutes - let better income, do not hesitate to at it may lead to a better under- alone an hour or a half hour-with make it your objective. If there are anding and at the same time prove an unpleasant, untidy, fault-finding, no fish of the kind you desire in your valuable means of reference when grim-visaged pessimist. The writer stream, find new fishing grounds. e pupil's parent drops in?---- % Do I has known teachers who have been Many teachers fail because they fish nd out statements and bills prompt- so forbidding in their mode of dress- for three-pound trout where only ---- % Do I keep after collections ing, their persons, and their manner minnows can be caught. Teaching ctfully? - % Am I unceasingly that they rarely kept a pupil more localities frequently change or bereful about details of my attire, than a few lessons, and yet the come worn out. Sometimes teachers aking sure that my clothes are teachers never seemed to realize what u mode," without being con- was the matter. icuous? --- % Do I have any habits In reference to one's physical conhewing gum, a smelly pipe, and so dition, the teacher should realize that tical, intelligent advertising if the rth) which might be offensive to teaching is a far greater strain than advertising is continuous and cumume pupils? --- % Am I a "crank" on most people appreciate. Fortunate is lative. An occasional "flash in the rsonal cleanliness, seeing to it that the teacher who has learned to relax pan" is usually wasted. If you propose ere is always an air of immaculate during a lesson, instead of playing to advertise to get some of the new

Total----%

Am I Pointed Successword?

eshness and smartness about my- with tense nerves every note with the if? --- % Do I constantly keep my pupil. He is conserving the pupil's ano in tune? --- % Is my piano time and his own, and at the same sced where the reading desk has time saving himself from a nervous e best light? --- % Do I have a breakdown.

idio bulletin of coming concerts, Many teachers accept so many dio programs, or eventful articles pupils that they are nervously exmusic magazines? --- % Do I hausted much of the time. It is far re noteworthy pupils' recitals that better to take fewer pupils, charge a ople enjoy hearing? ——% Do I little more, and produce results which Here are some conclusions; ep up my contacts with churches, will create more and more business Music increases metabolism (Tart- vibrations or what they can do for us. ibs (Rotary, Kiwanis, National in the future, If you want to raise chanoff, Dutton); increases or dederation of Music Clubs, and so your income, do not count your suc- creases musical energy (Fere, Tart- music upon the mind is important,)? ____ Do I frequently produce cess by the number of pupils you chanoff, Scripture); retards or especially with convalescent and malritals, plays, operettas, or gather- have, but by the quality of the re- increases breathing with greater reg- adjusted children. It changes bad as which are so smart that they sults shown by your pupils. Moreover, ularity (Benet, Weed, Guilbaud); moods to good ones. Dr. William the envy of other teachers? —% insure your health at all times by raises or lowers blood pressure and Glenn of New York University ex-I keep in close contact with the getting enough of the right kind of volume (Fere); increases internal plains the psychology of this, It is isical organizations and music rest. The famous Mayo Brothers of secretions (Cannon) res? -- % Do I conduct my per- Rochester, Minnesota, in starting nal affairs in business-like manner, their historical careers as physicians, seting all obligations promptly, actually borrowed money so that they Some unusual chemical effects when sick children are moody and lecting my associates prudently, so could take vacations. If you cannot have been discovered. Dr. Earl W. depressed, and they generally are, at I command the full respect of succeed with eleven months' work a Flosdorf and Dr. Leslie A. Chambers music tends to change that mood for year, you probably will not succeed have subjected typhoid germs to one of joy and well-being, with twelve. Plan to get a complete high sound vibrations and broken Some remarkable effects of music

ur stumbling block in the way of there is much to be learned. First, one of his parlor tricks. beess and throw an illuminating think of the merchants you know. Dr. Herbert Libby, in his pamphlet, orthodonists. ht upon what you should do to in- The cheapest merchants have, as a "The Therapeutics of Music," says Sylvia Walden, Dr. Summa's assistrule, the cheapest-looking stores, that musical vibrations received by ant, reports one of his cases, "We Many teachers are not successful Avoid all aspect of cheapness and bad the auditory nerve produce reflex achad referred to us a little boy who cause they are not pointed success- taste if you wish to raise your income. tion upon the sympathetic system, had a stubborn case of mouth breath-

have stayed overlong in a rundown or commercialized district.

Money can be made through prac-

lessons from a practical business business produced by war conditions. standpoint, you will find yourself make out a budget and spread your hesitating about the amount you advertising over a long period. One should charge for these lessons. Con- director of a highly successful consider all the factors pertaining to servatory in the West said that his your terms-location, local economic success was due to investing invariably conditions, competition, and so on. twelve per cent of his income in ad-Then make up your mind what your vertising. It pays to keep your name lessons should be worth. Having done before the public. The very phrase this, have no timidity in charging "to advertise" means "to advert or to

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Healing Children With Music

(Continued from Page 651)

Power in Vibrations

change of scene at least one month them up; then by centrifuging, produced antibodies which have the of the late Dr. Robert Summa, St. After you have answered all of As for professional fitness, there is power of immunizing against ty- Louis orthodontist. Dr. Summa speese questions and have estimated little that the writer can suggest to phold infection. They demonstrated cialized in straightening children's e percentages, you will have a The Erope reader who understands that an egg can be soft boiled in a teeth by having them play wind inetty good idea of your chances for the full importance of this need and few moments when subjected to very struments, and was a pioneer in the ccess in the music profession. Low has been reading The Etude for years. high music. Caruso used to shatter a field. He has contributed to internareentages in a few of these may be From the business aspect, however, glass with a prolonged note. It was tional journals of orthodontia, and

"FORWARD MARCH WITH MUSIC"

We have seen that the effect of impossible, according to Dr. Glenn, for a glad and sad feeling to exist in

his work is being carried on by other

and they have not formed a picture. That is one of the primary rules of stimulating or depressing the nerves, ing. He had a protruding upper arch and thus influencing the tone and of which plaster of Paris casts were ey expect to do. Their entire lives If you do not look upon giving well-being of the body. Apparently made before and after treatment. He

had all the symptoms: bad eyes. sunken chest, was small for his age. had stomach trouble from swallowing his food whole because of the pain connected with chewing, was

listless and dull. We started him on the trumpet. In a short while there was a noticeable improvement in his health; in one year's time a complete cure of his orthodontic condition." (2) Any innovation in the appearance

proof of the above.

upper jaw one-fourth out of line, was able changes, it seems to me that you likewise started on the trumpet. In would have quite a tussle to put through less than a year, her jaw was in line. her teeth straight, and she was much improved in health. She never wore a brace of any kind. Casts of her jaw before and after were sent to European orthodontic societies.

Summa's work and says that Dr. Summa got his idea when dentists were recommending that children blow through tubes to increase jaw development and secure even pressure on all the teeth. Why not, thought Dr. Summa, have children blow a real horn, get pleasure, a musical education, and straight teeth at the same time? He checked up on wind instrument players and found that invariably they had straight teeth if they began playing when they were from five to twenty-two. Dr. Summa used the flute for undeveloped chln, a double-reed for short upper llp, clarinet for receding upper arch, and for the most common cases HE simple plan outlined below -a protruding upper arch-a bugle or trumpet

Miss Walden claims that such results are possible because of the exer- preferably one that is alphabetically clse given the lungs and tongue. The indexed on its edge, and use it in this exercise of the latter increases blood manner: circulation and brings about a re- On Monday morning, when you go sultant muscle development and bone to church, sit down and think over growth. In addition, the chest, neck, the prelude to the service on Sunday lip, cheek, nose, tooth, and bone _that pedal passage, which you growth in both upper and lower thought had been so thoroughly arches is influenced.

as well as physically. Children with caused the trouble, and the next crooked teeth often develop inferior- time this piece is used, make a little ity complexes. As their appearance is exercise of that phrase. Write out, improved their interest grows, and too, the registration that sounded they gain new assurance because of well with the church empty but pride in their ability to play a mu- which proved to be ineffective on sical instrument. Practicing also Sunday. takes their minds off themselves and Follow the same procedure with their physical handicaps, and this your postlude and any other piece changed attitude is a big step to- you use. Enter them all under the ward their cure.

study music not only for the enjoy- sketch of what to watch carefullyment, uplift, and enrichment of life the principal difficulty pointed out it affords, but for health and proper and the date on which you last physical development. Plato and played it. The last item is invaluable Aristotle had the idea that music was in avoiding too frequent repetitions. good for the health of adults as well Another book may be used in a as children. We are just beginning to similar manner for the anthems. List catch up with these philosophers.

eign nations does the art of a country pad right on the console is a very gain the individual and separate life useful adjunct to any man really that we call nationality."—OSCAR anxious to improve his work. WILDE.

OCTOBER, 1943

The Teacher's Round Table

(Continued from Page 640)

flounder about helplessly without their blocked measure props?

The plaster casts of this case are of printed music is almost impossible to achieve at this time. And as that goes A young girl, victim of bronchitis, for apparently trivial, almost unnotice the radical change you suggest. I use that word purposely, for although neither you nor I think that your excellent suggestion is a "radical" one, the rest of the world would nut un terrific opposition to it. Our only hope in such matters is that after this war the world Sylvia Walden is carrying on Dr. of culture as well as the world of commerce will be run by the young men and women instead of the old fogies, as hitherto. Then perhaps you will be able to accomplish your modified bar-line plan, I'd very much like to see it tried out.

Organist, Learn from Your Mistakes

bu David R. Adamson

is designed to help you learn from your mistakes.

First, obtain an ordinary notebook,

mastered, that it would go smoothly. These children are helped mentally Write out the measure or two that

proper letters. The next time one is Apparently every child should used, you will have a thumb-nail

all the weak spots that you would like to correct, while they are fresh Only by contact with the art of for- in your mind. In fact, a memorandum

Try it out.

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(Continued from Page 652)

remember their elusive charm, the unconventionality of their subtle modulations.

Fauré, the educator, began by taking over the post of inspector of Fine Arts, left vacant by the death of De- range that later it extended into that latter for the voice. His sustained seil. bussy's teacher, Ernest Guiraud. In of a basso. His ascent was uninter- tones were flawless, rich in color, and The Jefferson who was so fond of 1896 he was appointed professor of rupted, and after graduating from of extraordinary length. He never the music of the masters found Georges Enesco, Charles Koechlin, he was an "influence," and the stuplayed many wrong houses in the cumsame ones; it seemed as if he could made another one when he transnot find the time to concentrate for formed his hobby for collecting a few moments and be sure of his paintings into a fruitful enterprise. France was already invaded, but he with the prophetic words, "The own ensorate narmonies, the direction of the request of his admirers who and the stabilization of the front 1776, have spread over too much of tor of a well-known string quarter told me one day: "There was no use urged him to appear again; this was after those historic days. Fauré saw the globe to be extinguished by the the same tempi from one rehearsal of Notre Dame des Victoires in tribute

All being considered, it can be predicted that although Fauré's fame was noticed above all was the excame, and is still coming, slowly out- traordinary quality which his voice side of his native land, it will not be retained at the age of seventy-three. long until his name occupies a promi- Even the most discriminating critics nent place near those of Saint-Saëns, and voice specialists declared that it Massenet, Debussy, and his student, Maurice Ravel

the performance itself!"

A Near-Namesake

Now let us turn to Fauré's nearnamesake, Jean Baptiste Faure, his exalted position through his own elicited much praise from James are Caesar's"),

unaided efforts, step by step. First he Huneker, who devoted to it one of

to the next, and changed again at to the memory of a friend. Of course, the event created an enormous sensation in musical circles, but what

ing of time?

remained as fresh and sonorous as

ever. What could be the reason for

such a miracle, and what was Faure's

secret for being immune to the pass-

made a meager salary as a "blower" his articles. Madame Marcel often at the organ of Notre Dame. Then he talked about her husband, and in her joined the "Maitrise," the choristers' reminiscing, Faure's name and vocal school, where his full and sonorous method were mentioned. I shall never soprano voice was immediately no- forget her admiration for the way he simplest works for young beginners

musician with anything so unworthy Meyerbeer's "L'Africaine," Verdis of great interpreter: he attempted to anniversary of Jefferson's birth. It is as concession and platitude. In 1905 "Don Carlos," Ambroise Thomas' compose, and wrote over one hun- a setting of four passages from Jef-Fauré became the director of the "Hamlet," and last, but not least, dred songs, many of them religious, ferson's writings, for men's voices Conservatory, and retained this post Gounod's "Faust." He became the among which The Palms and The with accompaniment. Dr. Thompson, until 1920. It could hardly be said idol of the Parisian public, and Crucifix, already mentioned, have who is now the head of the Music that his administration was success- gained the respect and admiration of won and still maintain a world-wide Department of the University of Virful. In his "Memoirs," which will his own colleagues. Such famous reputation, These songs, as could be ginia, dedicated the piece to the Unisoon be published, Isidor Philipp tells singers as the de Reszkés and Plançon expected, are well written for the versity's Glee Club in honor of the how Fauré introduced unwarranted marveled at his luscious voice and his voice. Musically, they are honest, sin- man who was the Father of the Unireforms which jeopardized the fair- natural, sound, and completely ef- cere, and in keeping with the lyrical versity of Virginia. It was given its ness of the institution and opened fortless manner of singing. It was French production of that period, premier performance on April 13 of the way to favoritism and combines. Plançon who once said: "Faure was But they never reach great heights, this year by the University Glee Club Besides, he often listened to wrong the apex: we humbly follow in his and, at best, they sound like second- at the Founder's Day Bicentennial advice, and his willful disposition footsteps, for none of us can ap- class Gounod. On the other hand, Celebration. prevented him from acknowledging proach him." Physically, he imper- Gabriel Fauré's mélodies are unsurand correcting his mistakes. Fauré sonated the perfect opera singer: passed in French music; through was also well known for his noncha- tall, handsome, completely at ease, their intensity of expression and the was also well known to this holiday a little pomposity on composer's ability to penetrate to the hand of force may destroy but cancalled upon to accompany his own and off the stage. It seems unbeliev- heart of the poet himself, they rank songs, he never played the text ac- able that such an artist chose to re- with the lieder of Schubert, Schucurately; in the admirable Soir, he tire at the early age of forty-seven! mann, and Brahms. No one better played many wrong notes in the diffi- Still, he resigned from the Opéra than Fauré ever translated into music reiterated in the closing passage

away on November fourth, 1924.

Strangely enough, both musicians engines and all who work them." suffered a growing deafness which The amazing timeliness of these saddened the latter years of their words and Jefferson's enduring faith lives. It was due to this trouble that in the triumph of the forces of freein 1920, after years of holding his dom are remindful of the dying affliction from public knowledge, words of his old friend and "fellow Fauré was finally obliged to abandon Argonaut" of 1776, John Adams; his directorship of the Conservatory. "Thomas Jefferson yet lives." These Faure's deafness was of a different prophetic words were uttered on the kind, and by setting his ears out of fiftleth anniversary of the signing of pitch with one another, it robbed him Jefferson's immortal document, the of all musical enjoyment. Death Declaration of Independence; and came to both like the shadow of su- within a few hours of Adams' death, While I was in Paris, I knew preme peace. Their memories will live Jefferson also died. The whole counwhose career was one of the most Madame Paul Marcel, widow of the on, but it is the name with the ac- try saw the divine hand of Proviwhose career was one of the larger street and the control of the larger spectacular among the great singers distinguished singer, Paul Marcel. He cent, Gabriel Fauré, which will endene in this Incredible coincidence of the past century. Faure was born was a colleague and a great friend of dure through the ages: "Rendons à and some of the most beautiful dirges at Moulins, near Vichy, in 1830. He Faure at the Opéra, and author of a César ce qui appartient à César" and funeral anthems on the deaths

Mr. Jefferson-Musician

(Continued from Page 634)

ticed. Among those who admired his could assume any difficult role with to the most elaborate contemporary solo work during the services, was such ease, absolutely no strain of keyboard music, and includes the Spontini, the celebrated author of voice in the lower or upper register, works of Balbastre, Rameau, Hen-"La Vestale." At sixteen this voice and his extreme facility for clear ry Burgess, Darondeau, Despreaux, changed to a rich baritone of such enunciation, never sacrificing the Nares, Schroetter, Snow, and Wagen-

composition at the Conservatory, the Conservatory he made his debut lacked breath control, and not only pleasure, too, in the songs of birds Among his pupils were Maurice Ra- at the Opera Comique in Victor were the long phrases carried out and in the sounds of everyday life, His vel, Florent Schmitt, Louis Aubert, Masse's "Galathée," remaining in that properly, but the shadings were a prose style is remarkably felicitous. theater for eight years. In 1857 he model of perfect musicianship. Since and Carl Sandburg and Saul Padover Roger Ducasse, Raoul Laparra, and was appointed professor of singing these happy conversations, I have are only a few of the many who have Nadia Boulanger. But could Fauré at the Conservatory, but resigned had opportunities to apply, among remarked on its real musical quality really be called a teacher? In reality, after three years when he entered my own students of voice, the re- This musical quality in Jeffersonian the Opera. Thereafter he never gave markable principles Faure himself prose has been the inspiration to one dents never expected him to submit lessons, and devoted his whole time used in his practice, which Madame of our leading contemporary Ameritheir essays to a real technical analy- to the fulfillment of his duties. Faure Marcel heard while visiting with her can composers, Randall Thompson, sis: instead, they strove to bring the created important roles in a number husband in his studio. Invariably, who has written a commemorative best of which they were capable, of operas which now occupy places I have obtained remarkable results. piece called The Testament of Freefearing to come before so perfect a of honor in the repertoire-such as Faure was not content with the role dom in honor of the two-hundredth

> The thrilling opening words of the piece, "The God who gave us life gave us liberty at the same time; the not disjoin them," have a magi ificent, sincere theme which is sustained throughout the piece and a hope that light and liberty are on Faure died in November 1914, when steady advance . . ." and concludes lived to see the battle of the Marne, flames kindled on the Fourth of July, the victory of France, as he passed feeble engines of despotism; on the contrary, they will consume those

at Mounns, near vicing in 1888. The reactise on the art of singing which ("render to Caesar the things that of Adams and Jefferson were composed in the year 1826.

THE ETUDE

Opportunity and the Ability to Grasn It

(Continued from Page 676)

without which, indeed, no faithful the goal of doing something better interpretation can be based. That is today than you did it vesterday, what I mean by musical surety in Every step of progress counts tosecurities.

have rehearsed a rôle with another singing at all away from his teacher's singer only to find, a day before the guidance. That sounds hard, perhaps, performance, that your original part- but it is helpful in the end. The diffiner is indisposed and that you must culty with most inexperienced singsing with someone whose stage busi- ers is that, while they practice those ness is entirely unfamiliar. Immedi- points which their teacher explained ately adjustments that require the at the last lesson, they are in danger most concentrated attention are of allowing other and unforseen diffinecessary-details of walking, turn- culties to creep into their work ing, gesticulating-and if that con- through sheer inexperience. Hence it about cues, words, rhythm, and son period into several lessons of -but the musical security that relearning are thus eliminated. should come before you step upon the stage can be fixed by your own pri- should involve fewer difficulties than vate efforts only.

the stage, however, he should give one only relearns the natural breathheed to certain fundamentals of vo- ing that was unconscious in childcal technic. First, the career-aspirant hood. Many students retain this should make certain of a natural natural breath and manage it corvoice of sufficient quality to warrant rectly by the time lessons begin the professional goal. Once he is sat- (which, incidentally, should be no isfied on that point, he should make earlier than the age of sixteen for certain of a really good teacher. A girls, and no earlier than eighteen good voice deserves good training- for boys), just as some students have and, conversely, a good teacher de- naturally placed voices. Even in these serves good pupils. The most impor- cases, though, the correct techniques tant problem for the vocal beginner must be carefully explained and is that of proper placement. Since no carefully understood; it is not enough two voices are alike, it is quite impos- to breathe and resonate properlysible to offer any solution for that the mechanisms involved should be problem at long distance range; suf- thoughtfully mastered. When they fice it, though, to say that the most are, there can never arise the emercareful attention is necessary here, gency of being uncertain through since the entire vocal career depends lack of knowing what one is about. upon it. It is wise to begin voice "Flexibility should be won and placement upon the notes of the mid- maintained by the constant practice dle register, since these are used of scales and of the exercises in some naturally in speaking. The difficulties good method (Concone, for example, that can attend the extension of or Marchesi), but the young singer range, especially toward the high should be very careful not to use the notes, arise from the fact that these voice too long at one time. Until notes seldom enter into the normal vocal emission is consciously secure, speaking voice and must therefore it is wise to sing no more than ten to be developed through planned study.

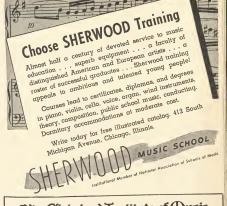
Patience Plus

"The vocal student should cultivate patience. It is quite fatal to vocal cal organism is ready for actual welfare to set a time goal in advance. singing, at last, the student should I have heard students tell their explore as much music as he possibly teacher that they want to be ready can. One of the greatest mistakes the for an engagement or a concert in young singer makes is to confine six months' time! Cut lose from any himself to the works assigned for such approach! No one can tell you lessons. Delve mentally into all the whether your vocal development will music you can-in that way you will be sufficiently strong to support sus- build the musical surety that will tained work in six months, or six enable you to be ready for your own weeks, or two years. Work only with opportunity when it comes."

detail; and the young singer who ward the sum-total of vocal effibrings it to every work he sings will ciency, and the date at which you find himself free of doubts and in- can give forth full, free, sustained tones will announce itself in time. At "Musical surety is essential to op- the very beginning of vocal work, the eratic work. Let us suppose that you pupil will find it advisable to do no centration is divided with worries is advisable to divide the weekly lesphrases, your performance becomes briefer duration and to sing only uncertain and diffuse. In an emer- when the teacher is present to give gency, an experienced stage director advice. Actually, this saves time in will tell you what to do on the stage the long run, since unlearning and

"The matter of learning to breathe is generally supposed. Basically, one "Before the young singer gets to does not learn to breathe correctly-

> fifteen minutes at a time, then rest for about five minutes, then repeat, until not more than an hour has been completed. Then, when the vo-



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Thanksgiving always reminds us of our personal gratitude for the blessing of armies of enthusiastic friends. We want to show our thanks by giving you an Incomparable November issue with these top-notch features.



JOHN CHARLES THOMAS ON VOCAL COLOR VOCAL COLOR

No singer in a generation has so distinct, symbolized American vocal ideals as has John Charles Thomas, and certainly none has hat a more chromatic palate than this ever popular singer, Therefore his comments upon color in singing are momentous.

THE IMPORTANCE OF PIANO POSTURE

George MacNab, concert plantst and member of the faculty of the Eastman School of Musac presents new fleets upon the structural machine presents new fleets upon the structural machine presents are the structural machine body. No matter how artistic your ambitions and intentions, if your body is off balance you cannot produce fine playing. This article is helpful through and through the structure of the stru

CHARLES WAKEFIELD CADMAN ON COMPOSITION

SO YOU WANT TO TRY HOLLYWOOD?

HOLLYWOOD?

The army of Americans who have their eyes set upon Hollywood have a chance to get first-hand advice from George Lessner, one of the outstanding musical figures of the magic suburt of Los Angeles. He tells fust how music is employed in what "Variety" calls the "Pix." THE MUSIC OF THE DON

At the moment when the Don and the Dnieper are the centres of the greatest battles of the centuries. FIRE ETUDE presents an article from Serge Jaroff, conductor of the Don Cosseck Choir, which has toured America with great success for the Don Posts of the Control of the Don Posts of the Control of the Don Posts of the Control of the Don Posts o

THE MUSICIAN AND THE COMMON COLD

COMMON. COLD

In this season of sneezes and smifles the article of Waldemar Schweisheimer, M. D., famous Vlenness specialist, is especially apt because Dr. Schweisheimer has spent his life in association with musicians and understands their needs. He susgests treatment which has the general approval of the medical profession.

Music Selections von Like in fine profusion in every issue of THE ETUDE The November Issue is a "winnah." THE ETUDE is now, more than ever, a necessity in the American home.

Music in the Streets of Cathay

(Continued from Page 635)

chance to pass it on. No wonder she is done; I'm going home to sleepwails her formal wedding plaint as you may do as you please!" she takes farewell of her parents. I In Canton the children sing a once heard a little sister practicing charming folk-song about the five this wail a few hours after the bride watches of the night, with gesture as of the family had been lifted into the well as sound to describe the animals wedding chair by a servant, so that mentioned. Their little brown fingers she would take not even the dust of imitate the wings of mosquitoes, the her old home into the new. She was running feet of rats, the cat's big only nine years old, this little sister, eyes, the dog's wagging ears, and the but she wanted to be ready for her rooster's wings flapping as he crows. own day.

Songs for All Purposes It is centuries since the streets of

ice cream on hot summer afternoons

watchman spends the night in watch-

sound, when you cannot sleep, to

hear the watchman make his rounds.

is in itself a melody.

The Watches of the Night (Cantonese Folksong) Translated by MARYETTE LUM

England echoed to the cries of beggars and street peddlers as do China's 613000000 streets today. But Shakespeare heard Watch-man makes first night's round, such calls and Mozart and Haydn and Handel heard them; Byrd and



mange, or tiny wine cups filled with Zing - zing, zing; Zing - zing, zing." -these tinkle a triangle or rattle a Watchman makes second round, gourd to attract attention to their Mama says, "What's that sound?" wares. And the trader who makes the "Gih, gih, gih," calls the mouse to me; rounds of residence streets to ex- Hear him? "Gih-gih, gih-gih, gih-

change a few matches for the long, gih, gih; black-hair combings that will be Gih-gih, gih!" made into hair nets announces his

business in a long-drawn chant that Watchman makes his third round. Mama says, "What's that sound?" After dark comes the night watch- "Mew, mew, mew," howls the cat man. In England even up to the year anew:

1829 there was no city police force. Hear him? "Mew-mew, mew-mew, Before that time a block or two of mew-mew, mew: householders would band together to Mew, mew, mew!" employ a watchman who made the

rounds of those particular houses all Watchman makes his fourth round, night to keep the thieves away. So in Mama says, "What's that sound?" China today. And to make sure the "Wow, wow, wow," dogs are barking now:

ing, not in sleeping, he is given a Hear them? "Wow-wow, wow-wow, small drum and a triangle. With wow-wow, wow: these he measures out the hours. The Wow, wow, wow!" night is divided into five watches of

two hours each (like the ancient Watchman makes his fifth round, Chinese sundial) and each watch Mama says, "What's that sound?" into six parts, beginning at dusk and "Ger, ger, ger," roosters all astir: ending at dawn. All night long the Hear them? "Ger-ger, ger-ger, gerwatchman taps out the time on his ger, ger; drum and triangle. It is a comforting Ger, ger, ger!"

New Year's is the busiest time on "Tam-tam, tam-tam, Ting!" you China's busy streets. Then everyone hear, and you know it is about 3:20 has a birthday and a holiday. Stores A. M. When the fifth watch is nearly and restaurants are closed, absent over he gives a long roll on his drum members come home to the family as if to say to the thieves, "The dark circle, the best clothes are worn and of night is still here, the light of everyone is cheerful. It is impolite. dawn has not yet come. But my duty at New Year's, even to mention anyTHE HIGHLY-ESTEEMED

ROBYN

TEACHING WORKS

TECHNIC TALES-BOOK ONE By Louise Robyn Price, 75 cents May be used in conjunction with any first grade instruction book for the piano. It contains the fifteen essential principles in first year piano technic, building up the child's hand so that his finger dexterity equals his music-reading ability, thus aid ing his interpretative powers. Each principle is introduced in story element, a feature that appeals to the child's imagination and creates interest.

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thing sad. And through the streets, on New Year's Eve, the festival dragon dances. He is a comical fellow with an immense head made of papier mache; fierce, rolling eyes. and whiskers of white rabbit fur. The head is carried on the shoulders of a barefoot dancer, and three or four others support the long, writhing tail, made of red or blue-green silk spangled with tiny mirrors. Firecrackers are thrown before him, but the dragon is not afraid-he eats firecrackers. Firecrackers and money. Often men, watching the dragon dance from the balcony of a tea house, will let down a packet of money before his face, wrapped up in a piece of paper or lettuce leaf. The dragon

dragon is used for this purpose. There is no music for the dragon dance except the music of drums. But the rhythm of the skillful drummer is so lively and infectious that it be most conservative with the breath seems to make a melody of its own; when exhaling. Keep the rib and diayou can almost hear and sing it.

Yes, the streets of China have been gay with music through the long, peaceful centuries. And so they will be again when peace comes to that brave land.

> Band Questions and Answers

William D. Revelli

A Daily Routine

Q. Would you kindly suggest a daily routine for the trumpet? I warm up on long tones, which I do for about twenty minutes. I have trouble with slurs and seem to tire very quickly. I have played for five years,—G. M.,

A. First, you are doing too much practicing of long tones, Also, you are practicing the long tones at the wrong time in your practice program. Long tones tend to make the embouchure tense, and unless used with a great deal of flexibility, studies will likely do more harm than good. I suggest the following daily routine-and I mean daily routine. If not taken daily it will not produce satisfactory results

1. Chromatics: Beginning on low C, ascending to C2, and returning to low C. Slurred as eight notes slowly and softly. Each succeeding scale to be a half step higher and played the same as the first. Avoid the upper register until thoroughly warmed up.

2. Lip slurs: About ten minutes. Slowly and softly until warmed up.

OCTOBER, 1943

3. Five minutes of long tones. Always crescendo and diminuendo. Rest frethe embouchure is flexible and warmed the education of the people."

4. Do some articulation; loud and soft playing every day, Avoid lip pressure and strive for purity of tone and ease of performance in all registers.

A List of Marches

Q. I should like the names of a few marches suitable for a Class A marching band.—R. K., S. Dakota.

A. I suggest the following marches: King Cotton, by Sousa: Washington Post. by Sousa; Liberty Bell, by Sousa; The Footlifter, by Fillmore: Purple Carnival. by King; Indiana State Band, by Farrar,

A Question on Breathing

Q. I have been playing the saxophone for three years. I find it difficult to have suffi-cient breath to play a complete phrase. Can you tell me what to do?—N. B., New York.

A. The saxophone is a conical instrurolls his eyes and gobbles it up. For ment and, therefore, provides very little this is the day the Chinese contribute resistance to your wind column, hence to charity—their Community Fund, control of the breath is of extreme imif you please. All that is given to the portance. Are you breathing properly? See this month's article of my department. It will explain proper breathing. I suggest you practice long tones daily, crescendo and diminuendo. Inhale deeply through the corners of the mouth and phragm muscles firm and intensify the breath line as much as possible. Be certain that your reed is not too stiff. This is a problem which every saxophonist experiences, so be patient and work for

The Use of the Tongue

Q. Would you please illustrate the use of the tongue when making an attack on the cornet? My tongue feels hard and stiff when I articulate.—Y. E. P., California.

A. See this month's article of my department. It will partially answer your question. Be certain that your tongue is not between your teeth when tongueing. Try to produce the tone without tongueing until the tone responds, then tongue

A Good Instrumentation

Q. I am the conductor a forty-piece Q. I am the conductor a forty-piece high school band. The band was organ-ized two years ago. I would like to have your recommendation of the best instru-mentation for a band of this membership.

A. I would suggest the following instrumentation with those students doubling as noted:

3 flutes-all players doubling on piccolo for marching or when necessary

2 bassoons-doubling on clarinet, saxophone or percussion when marching 2 oboes-doubling on percussion when marching

10 Bh clarinets-one doubling on Eb clar-Piano Teachers, Students, Attention inet when necessary

1 Eb alto saxophone 1 Bb tenor saxophone

1 Eb baritone saxophone 1 bass clarinet

4 French horns in F

3 cornets 2 trumpets

3 trombones haritone euphonium

1 BBb tuba 1 Eb tuba 3 euphoniums

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THE ETUDE MUSIC MAGAZINE -Write for particulars-1712 CHESTNUT ST. PHILADELPHIA, PA. Song Alphabet

by Stella M. Hadden

hangs so mute, sounding never a

rallied round the fair banner they

longed to be taken once more.

he left for the battle again:

(Answers on next page)

Speeds

by Maxine Morgan

That you are walking down the

But keep an even, steady, beat.

And when you see it on the page

Just put some smiles in every line.

It is a happy sort of sign;

street:

HAT songs are referred to by each letter of the alphabet? A is the girl with the eyes of U was preserved when our troops dark blue, and a brow white as

girl of long, long ago. C was a soldier of Spain and he W where a boy hung his harp ere

played his guitar in farewell: D is where cotton is king, and Y sings of captains, of powder and there's many a dusky-haired belle.

E is the pride of the valley, the girl with the curly, black hair;

F. o'er our fortress was eagerly watched for when daylight dawned fair.

G is the land which the troops To play andante, try to think journeyed through on their way to the sea:

H is the theme of a wanderer And do not stop, nor start to run, roaming o'er mountain and lea. I sings the songs of the prairies the homeland of men brave and Allegro's fast, it's lively, too,

J is a feeble old man who is feeling quite blue. K is where meadows are blooming

and everything's happy and gay; L is a lake found in Scotland where two lovers parted one day. M is the bird in the valley that

sings where a sweet maiden lies: N is the bird that awakes us when

moonlight is flooding the skies. O is the home of three rulers of vore who brought gifts to a King;

P is the hue of the peaks in a land of whose beauty we sing.

Q is the social affair where Miss Nelly acquired a fine beau: R is the flower that blooms when

all of its kind cease to blow. S softly flows by the southern plantation and home still adored; T is the place where the harp

practiced their piano lessons of these; they certainly should go on doors to play.

"Oh, it's raining," exclaimed Douglas "I tell you what to do," said mother: disappointedly, as he opened the "you and Douglas take turns playing

shall we do now?"

"Can't you have fun in the house?" asked their mother; "there are lots

of things to do indoors." "We have thought of everything under the sun," answered Douglas, "and we can't think of one new thing."

"Then think of something under the rain," teased their mother, and Dorothy could not help smlling.

new idea. I have a piece called In the Rain. Just finished it last week." "I haven't any about rain but I

have one called The Rainbow and one called Sunshine Song," said Dorothy, "I have an idea," suggested Douglas; "let's take a piece of paper and write down all the pieces we have learned B is a boy friend of Alice, a sweet V is the place where the old darky on the plane this year." So, In a few

moments Douglas had seven on his list and Dorothy eleven, "The lists are not very long, are they?" complained Douglas. "But," their mother reminded them, b. What other string instruments drums and a camp full of men. "you have not been taking lessons

so very long, and besides there are c. How many strings has a violin and lots of things you have learned that you did not put on your lists." "I can't think of any more," said

"What about that book of pretty

studies and etudes? They have no names but they are very pretty, I think," said mother.

"That's a good idea," agreed Douglas, going to the plang to get his book of studies. "I like these, too, Let's glve them names and put them on our g. Play the pattern herewith on the liete:

Dorothy opened her book of studies.

A SCALE OF AC- Darve out a career. PROGRESS 18- Delieve in your future, By ALETHA A- spire, persevere; 6- 1ve heed to your teacher, BONNER F- Firm fingers bring skill: E- Indurance is needed. D- Develop your will: C- ommence music study,

OROTHY and Douglas had remarking, "I have learned eighteen and were ready to go out of my list. I like some of them better than my pieces."

a study, then think what it sounds "Oh, pshaw," said Dorothy; "what like, or reminds you of, and then give It a name, Sometimes a name is suggested by the melody, sometimes

(Continued on next page)

Junior Club Autline No. 26

Violins and Violinists

"Under the rain! Well, that is a a. In the seventeenth century the world's finest violin makers lived in small towns in Italy, and the violins they made have never been equalled and are considered very valuable today. What three towns have given their names to these valuable violins?



belong to the violin family?

how are they tuned? A viola? d. Mention at least two well-known

concertos written for violin. e. Mention at least five well-known

concert violinists

Terms

f. What is meant by pizzicato? What is a mute?

Keyboard Harmony

piano. Notice that the second tone, f, does not belong to the chord of c, which precedes and follows it. This tone is called a passing tone, the melody passing through f on its way from e to g. Being merely a passing tone it does not require its own chord. Play this same pattern in three major and three minor keys (or invent a similar pattern using a passing tone.)

Program

h. For your musical program try to have someone in your group play violin solos. If the group does not include a violinist, invite a violinist from your school orchestra or some other friend to come and play for you. Also use records made by concert, violinists

THE ETUDE

Name It a Name (Continued)

ready to play at a moment's notice

en and your anyone ... the mail from anyone sted in music.

From your friend,

Selma Reiss (Age 13),

New Jersey.

The Band

(Prize winner in Class A)

Is there anything more beloved to the Amer-

Purple (America the Beauting); R—Rose (The Last Rose of Summer); S—Swanee River; T—Tara's Halls; U—Union; V—Virginia; W—Willow Tree; Y—Yankee

Honorable Mention for July

Essays:

Ruth Adeline Bebermeyer; Martha W. Du-

by the mood or character, and some- and decided she would try to find times by the form."

twenty minutes or half an hour a "I have one with staccato notes in day to practice while the children it and it makes me think of jumping were in school and give them some are grouped according to age as follows: tion. rope," said Dorothy. surprises. Mr. Smith liked music too,

"I have one that sounds like an and he enjoyed the evening when all organ," said Douglas; I guess I'll three played their lists for him.

name it something about an organ."

"Play it first, Doug, and see if we wagree before you name it," said his mother; "but let's start with Doro-lists. And now they have lots of pleces

Dorothy went to the plano and when they are asked to play for their played one of her studies. "I would friends. name it Scale Study," said Douglas; Dorothy said, "I could call it First Study because it's the first one I learned in this book." "It makes me think of running," said mother, "because your fingers run up and down the kcyboard."

"That's the best name," said Dorothy; and she wrote on her list, Study No. 1. Running a Race.

Then Douglas played his chord study. "Yes, it does make me think of an organ," sald Dorothy. "That's just what I tried to make it sound like," said Douglas. "I'm going to name it Playing the Organ."

"Remember, when you play your studies after you name them, you must try to make them sound like their names. That is called interpretation, you know," said mother.

ican way of life than a band parading down the streets of a city, accompanied by the cheers of an admiring throng while playing a patriotic "Does that mean playing with ex-

pression?" asked Douglas.
"Yes," answered Mrs. Smith, "but
it means more than that, too. Fine
interpretation means playing beautifully, correctly, and expressing the lent builder of morale and causes many inmeaning of the piece in an artistic manner, which the composer himself would enjoy hearing if he were present. That is what makes fine hard will be anything to take the place of the band in American to take the place of the band in American to take the place of the band in American to take the place of the band in American to the place of the band in the place of the band i nusicians."

"Well, this is lots of fun, I think,"

possible and victory inevitable. musicians.

said Douglas, turning his pages and selecting the study he would play Answers to the Song Alphabet next.

"You play one for us, mother, and we will think of a name for it. Don't tell what you are going to play." And Mrs. Smith went to the piano and played for the children (something she seldom found time to do these busy days). But she enjoyed doing it

The Band

(Prize winner in Class C) Have you ever heard a band? A band with all

the stirring instruments in it? I could not begin to tell you how stirring it is, with its drums and flutes and cornets and clarinets and horns

an many other instruments. Most high schools that the state of the sta

OCTOBER, 1943

THE JUNIOR ETUDE WILL JUNIOR ETUDE WILL AWARD THE WORLD WILL AWARD prizes each month for the most interesting and original inal stories or essays on a

given subject, and for correct answers to puzzles.

Contest is open to all boys and girls un- this page in a future issue of THE der eighteen years of age, whether a Ju- ETUDE. The thirty next best contributors nior Club member or not. Contestants will be given a rating of honorable men-

(Prize winner in Class B)

(N. B. Any one wishing to answer letters appearing in The JUNIOR ETUDE at any time may send their answers in care of The JUNIOR ETUDE, 1712 Chestnut St., Philadelphia, (1), Pa.) DEAR JUNIOR ETUDE:

I have received two copies of The ETUDE and like it very much, especially The JUNIOR ETUDE. I am thirteen and play the plano and would like to receive mail from anyone my own age who playing in it very much and have had quite a few solo parts, as our teacher does not give out the first parts to good players and the second and third parts to poor players. Whenever our school has a special assembly, our band usually takes part. Last spring three grade school bands had a festival and I do not mean to brag but ours was the best grade school band in it. We all could easily tell that. I am proud of our

Prize Winners for July Instrument Square Puzzle:

A—Annie Leurie; B—Ben Bolt; C—Cavalier

(The Spanish Cavalier); D—Dixie Land; E:

(A preclous stone of a red hue;

(The Spanish Cavalier); D—Dixie Land; E:

Thelma Washington: Frederick R. Smith, Thelma Washineton: Frederick R. Smith, Jr.; Ruth Anne Brady; Janis Ruth Smith; Dorls Whitmore: Angela Dahlgren; Martha Duval; Ora Finney; Andrew Jenks; Bobby Duval; Ruth Adeline Beberneyer: Esther Smith; Christine Czeck; Marjorie Ann Pettit; Alice Tiffany; Rose Ann Urycki; Wilbert Hunsicker; George Andrews; Mathilde Marcy; Betty Jane Hirst; Virginia Donaldson; Patricia Marle White; Louis Bonelli; Jean Troutman; Arleen Sonczak; Jean Marie Cunningham; Muriel Emberger; Helen Minniger; Peter C. Conrad; Jack Pettit; Betty Marie Grandst.

B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on

Class A, fifteen to eighteen years of age; Class

SUBJECT FOR THIS MONTH

1. Contributions must contain not over one hundred and fifty words.

2. Name, age and class (A, B or C) must appear in upper left sorner and your address it the upper right certure of you papear. If you need above this one sheet of papers, by:

3. Write on one ided of paper only and da so time a typewriter.

4. The not have surpasse erryy time that the particular content and to submit not move than the carries (toy for each class).

6. Eartice which do not meet these experiments will not be eligible for prime.

The Band

Our school, so people say and I believe, has a wonderful band, and we have played on lots occasions. There are almost forty players in it and I am playing third trombone. I enjoy

CAROL THORPE (Age 13),

Class A. Eleanore Abel, (Age 15), New York Class B. Dorothy Szinyara, (Age 13),

Long Island Class C. Judy Anne Conrad (Age 9),

Virginia

Precious Stone Puzzle

The initials of the following words will give a term relating to speed in music. Answers must give words as well as term.

Honorable Mention for July Puzzle:



EMANON Piano Club, Washington, D. C. Myra Minovitz; Shitley Malorey; Barbara Philips; Richard Hill; Bill Clampit; Barbara Fener; Marion Black; Barbara Briming; Donald Malorey; Shirley Ward; Beatrice Keating; Myrtle Sweeney; Marilyn Laschalt; Toby Banne; Doile Drayer; Ann Stirling; Ellen Deck; Nancy Dodge.

DEAS JUNESO, EVEN; it in our high school band, and also direct our symphony orchestra. There are twenty-three of us. Wime our tescher is early twenty-three of us. Wime our tescher is I am in the fifth grade in piano and enjoy if very much. I hope all teschers make music at interesting 60 From your friend.

From your friend.

From Your Friend.

Fig. 20 Woods (Age 11).

Blue De Woods (Age 11).

Red Cross Afghans

How are the knitters coming

soldiers in the military hospitals to throw over their knees when they must spend some time in wheelchairs. We all want to help them get well as soon as possible, so hurry up with the squares

Squares have recently been received from Lavonne Crawford; Pocohontas Junior Music Club; Mrs J. H. Brokaw; Louise Geschwind Ellen MacPherson; Virginia Desme; Natalie Robbins; Ivonne Kellerman Many of the above sent a large numher of squares

THE COVER FOR THIS MONTH-Sixty years ago in Lynchburg, Va., in October 1883, Theodore Presser, then a music teacher 35 years of age, brought forth the first copy of THE ETUDE MUSIC MAG-AZINE

It is fitting that this Sixtleth Anniversary should be noted by some tribute to the man who founded THE ETUDE MUSIC MAGAZINE. Of Mr. Presser, he was born in Pittsburgh, Pa., on July 3, 1848. It has been said that he was

A MAN of fine enthusiasms

of cosmopolitan sympathies,

of discriminating insight, of large resourcefulness. of modesty worthy of imitation,

of calm good sense.

of keen observation. of adventuring spirit. of daring moods

of generous devotion to reading and that

lived simply worked hard abhorred wastefulness practiced charity unostentationsly. experienced poverty, but never felt

gained wealth, yet never assumed he was rich. purposed to live for a purpose. sought solutions to problems by

"agonizing" over them. revered traditions, but never let them fetter him.

was an ardent American. believed in recreation. loved nature,

gloried in being an educator. delighted in Christmas. believed in God. Eight months after he founded THE

continuing THE ETUDE and developing the music publishing business which bears his name, He died in Philadelphia, Pa on October 28, 1925. The bust reproduced on the cover of this issue is the work of the renowned sculptor, Albert Laessle,



THANKSGIVING MUSIC-The choir can contribute so much to the life and spirit. of a church that it is a shame when the one to whom the choir, the minister, and the congregation look for the planning of numbers to be sung by the choir shirks this responsibility and lets the choir irift along week after week, indifferently epeating itself and giving no attention

o special opportunities. The Thanksgiving Season is one of hose special opportunities for the church choir. Whether the choir he a timid group, a fairly competent volunteer group, or a well trained group of accomplished singers there is suitable special Chanksgiving music available for the thoir. Choirmasters who want to be sure of rejoicing, praise-giving Thanksgiving numbers for the Sunday before or after Chanksgiving Thursday, November 25 ORE PRESSER Co. Single copies of suitable Chanksgiving numbers will be sent and harged "On Approval" with the privilege of returning for full credit any or all of hese single copies if you simply write elling us something of the abilities of



October 1943 ADVANCE OF PUBLICATION OFFERS

All af the boaks in this list are in preparation for publication. The low Advance Offer Cash Prices ap-Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Album of Marches for the Organ
Bollods of Poul Bunyon—Choral Cycle
The Child Hoyda. Colt-Bornston
Fevorite Hymns—Piono Duet. Richter
Finger Fun Adler
Gems of Masterworks for the Organ
Tonner More Concert Transcripton Kontinuon
Hymns Kontinuon
Nutcrocker Suite—Piano Duet
Tschalkowsky-Felton 1.00
American Neighbors Richter 40
Boines .25 Our Lotin-American Neighbors Richter 40
Reverential Anthems Boines 25
Second Piono Part to Bach's Fifteen Two-Part Inventions Vene 35
Second Piono Part to Thompson's Tuneful Tasks Sixteen Short Etudes
Thy God Reigneth—Contoto

charged "On Approval," Should the choir desire to do a Thanksgiving cantata ETUDE he moved to Philadelphia, there similar helpful service will be given toward the choosing of a suitable cantata.



CHRISTMAS MUSIC-Everybody puzzles as Christian nations should be warring piano educational works by contempowe need to a greater degree than ever the same time cleverly weaves into these and inspiration in those homes before a more earnest telling of the ETUDES the various phases of technic Christmas story.

sic available to the church choir for its Troup of volunteer singers, a children's hearsals. Theodorae Presser Co, will be major and minor keys are utilized in the Piene, Compiled and Arranged by Ada to the described abilities of your choir, ETUDES. being charged "On Approval" with return this set of studies as soon as it is pub- as the case might be, converse with the privileges, Another procedure in choosing lished is offered teachers who will send residents of those countries and make music is to send for folders listing many in an order now, making their remitwell-established and new Christmas an- tance with the order at the low Advance young planist and those in the homes of thems and cantatas and then, choosing of Publication postpaid price of 25 cents. these young planists can come to feel a 943 are invited to call upon the evam- numbers from these lists ask for single nation privileges offered by the THEO- copies of these named numbers "On Approval." Because of wartime conditions handicapping even the great Postal sys-

sic this year

of Joy-Stairs-For Mixed Voices (.60) The Child of Bethlehem-Stairs, Arr. for Two or Three Parts by Simonton (SA with Bar, ad lib.) (.60); Anthems for Mixed Voices-Angels Sang His Matchless Glory -Strickland (T.P. 21521) (.10), In Old Judea (with Violin Obbl.) Geibel, Arr. by Carleton (T.P. 21522) (.12), Violin Obbligato separate (.25), Again the Time of Christmas-Marryott (A Cappella) (O.D. 15162) (.15); Anthems for Three-Part Mixed Voices-He Smiles Within His Cradle on press four times, each time for more -Arr. by Kerslake (SAB) (T.P. 21520) (.10), O Holy Night! Adam, Arr. by Page (SAB) (O.D. 15164) (.15); Anthems for Treble Voices-Break Forth, O Beauteous Heavenly Light-Bach, Arr. by Spross (SSA) (J.C. 35443) (.10), Holy Night! Peaceful Night! Hawley, Arr. by Peery (SA) (J.C. 35444) (.12), And the Trees Do Moan (Carol of the Mountain Whites -Adapted by Harvey Gaul) Arr. by Bailey (SSA) (O.D. 15163) (.15), In the Manger Sleeping-Ketterer (SSA) (O.D. 15165) (.10).



SIXTEEN SHORT ETUDES for Technic and awareness of the constant search on the part of progressive teachers for materials that will just fit in with their program DORE PRESSER CO. is happy to be able to present this soon-to-be-published adagainst each other. Undoubtedly it is rary composers, Mr. Lemont with his because the great message of Christmas melodic gifts makes this teaching mathat a teacher likes to have the pupil There is a great wealth of special mu- master at this stage.

Some of the items in which these part in telling the Christmas story to ETUDES aid the teacher to assure the gain Advance of Publication cash price listening congregations. For its effective pupil's progress are arpeggio work for of 45 cents a copy, postpaid. The sale of presentation all numbers, even to the each hand, scale playing for left and this book will be limited to the United most simple Christmas carol sung by the right hands, octave playing, broken oc- States and its possessions. choir, should be well rehearsed. That is taves, repeated notes, the legato playing why this reminder paragraph appears of thirds and sixths. Other phrasing suggesting that choir leaders begin now problems are covered, and various emto select Christmas music and plan re- bellishments are introduced. The easier

tem of this country, we particularly sug- by Myra Adler-This little book is to help gest that no choir director delay taking the finger development of kindergarten lection of these musical numbers, and early action in planning Christmas mu- and primary grade youngsters. It covers with her particular genius has arranged a surprising amount of different things them so as to be readily playable by any celling us sometiming of the admitted of some of the new things published this in elementary technic, and they are inyoung plane pupil who is along in the

Both clefs are used from the beginning and only the Key of C is used with all exercises written in common time. The engraving used is the special large notes which make easy reading for juvenile eyes, and rhymes are used to accompany the music, giving rhythmic aid and also providing directions for the playing of these little FINGER FUN bits.

The Advance of Publication cash price. at which an order for a single copy may be placed now with delivery as soon as published, is 20 cents, postpaid



MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS For Piano, by Clarence Kohlmann-Last year when the volume of CONCERT TRANSCRIPTIONS OF FAVORITE Hymns by Clarence Kohlmann was placed on the market the recention given it was amazing, and within the first six months it was necessary to put the book copies than is usual in an edition of the average music album enjoying popular acceptance. Everyone seemed to be delighted with the volume, and the only complaint we received was that there was not another volume containing other favorite hymns similarly arranged for good piano renditions, Mr. Kohlmann finally was prevailed upon to select and arrange another lot of beloved hymns, and this group of hymn transcriptions will be published in this folio More Concert TRANSCRIPTIONS OF FAVORITE HYMNS.

None of these transcriptions will overtax the digital dexterities of the overage planist, and the selection is cortain to appeal since it includes such favorites Phrasing, by Cedric W. Lemont-In full as Beneath the Cross of Jesus; Softly and Tenderly Jesus Is Calling; O Love That Will Not Let Me Go; Lead On, O King Eternal; Fairest Lord Jesus; and a genof instruction for piano pupils in the erous number more. This album will be third and fourth grades of study, THEO. useful to many who play the plan o in Church, Sunday School, and other religious gatherings either as independent to why so-called civilized people and dition to the Music Mastery Series of plano numbers or as accompaniments to solo or group singing of the hymns. Needless to say, this book on the piano in thousands of typical American homes has not been heeded by mankind, and terial interesting for the pupil and at will be a source of musical joy, comfort,

> While this book is being prepared for publication anyone interested may assure himself or herself of a copy by registering as an advance subscriber at the bar-



OUR LATIN-AMERICAN NEIGHBORS for glad to send on request numbers suitable presentation of these Sixteen Short Richter—Not everyone can visit the Central American and South American counsingle copies thus sent for examination The opportunity to possess a copy of tries and either in Portuguese or Spanish, friends at first hand with them, but every little closer to, and more understanding of, our Latin-American neighbors by being familiar with some of the songs and

Mrs. Richter has made a generous sef suitable Thanksgiving anthems be sent year for Christmas are: Cantaias—Tidings tended to be allotted as daily exercises. second grade of study. In the case of the

the staves the words of a verse. Used as limitations, this book is offered only for pointed narrator. the states and its lesson assignments these pieces will delivery in the United States and its jesson young pupils and develop their possessions. An order for a single copy secured by Advance of Publication subcharm young for the are a goodly may be placed in Advace of Publication scribers at the Advance of Publication arrangements useful in lesson assignnumber of individual pleces, and a glance with delivery to be made as soon as the cash price of 40 cents, postpaid. down the contents shows that such fa- book is ready and of course, advance vorites as La Golondrina, La Paloma, Tu subscribers will be given the benefit of a Tu Maramba, Carmela, Cielito Lindo, price well below the price for which the and El Choclo are included.

The advance of Publica - A variety of good marches is a great con - words of a verse of the hymn are given. of 40 cents a copy.

REVERENTIAL ANTHEMS by William Baines-Millions of readers of short story magazines as well as countless book joyers have the habit of looking to see what is new by certain authors whose writings they always find enjoyable. Something the same is true of choir directors; they come to realize that the works of certain composers are consistently dependable, and the name of the contemporary composer, William Baines, is known to many choirmasters as a composer whose anthems are melodious and singable, and because of these qualities which make the learning of an anthem easy, numbers by William Baines go well with the average volunteer choir.

A choice lot of anthems by this composer have been selected for this collection which every director of a volunteer choir in evangelical churches should come to know. In order that the choir director may become acquainted with this collection and have at a small outlay a single copy for his or her permanent reference library or as a file of a number of worthwhile anthems by William Baines which may be procured separately in octavo form if desired, the nominal investment in an Advance of Publication subscription for a single copy is sure to be a profitable one.

The cash, postpaid, price at which a single copy may be ordered in Advance of Publication is 25 cents.



GEMS OF MASTERWORKS FOR THE OR-Tonner-The amazing demand in recent placed prior to publication. A single copy years for playable material for the organ only may be had at this price. undoubtedly is due to the development of fine small organs and several makes of Electronic organs which come within the purchasing powers or space facilities difficult.

going to the engravers, will be given on DORE PRESSER CO. is happy to an-homes where particular pleasure would it goes without saying that the use of two staves with the pedal notes clearly nounce that here is just such a cantata be found in the children being able to this SECOND PIANO BOOK with its interindicated apart from the left hand notes by Lawrence Keating. The subject matter render some of these beloved hymns on esting melodic and harmonic material on the lower of the two. The variety is good, and the music is meledious, revwhich letter of the two. The variety is good, and the music is meledious, revwhich letter of the two the present rate which of the Traverse Traverse which will be found in this collection is erential, and inspiring. sure to prove particularly appealing.

Mendelssohn, Mozart, Rolle, Schumann, the cantata, or should the Pastor prefer, about the second grade of study the joy

OCTOBER, 1943

book will be sold when it is published. tions cash price is 60 cents, postpaid.

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CHILDHOOD DAYS OF FAMOUS COMPOSERS music This third book now in preparation for organ and for pipe organ. publication gives youngsters an acposer Franz Joseph Haydn and makes postpaid. him a very real person by a story of his childhood days, Supplementing this story are illustrations and some music by Haydn, including one number arranged

Teachers wishing to have a copy of this six. THE CHILD HAYDN book as soon as it apwith the order the low Advance of Publications cash price of 20 cents, postpaid. Delivery of the book will then be made as soon as published, but like all other advance offers, on these pages, the ad-GAN-Compiled and Arranged by Paul vance price only holds good for orders

youngsters will be sure to enthuse.



of many homes, churches, school audi- THY GOD REIGNETH-A General Cantata toriums, lodge halls, and other meeting for the Volunteer Choir, by Lawrence Keatplaces. Not to be forgotten also are the ing-In a number of recent years many hundreds of chapels and recreation cen- volunteer choirs have come to look for- FAVORITE HYMNS-in Easy Arrangements ters of Army Camps and Navy Training ward to each year's new offerings at for Piano Duet-Compiled and Arranged by and the pupil the equality of grade in Stations which are equipped with ElecChristmas and Easter of special seasonal Ada Richter-From the time many chileach part makes it possible for the teachtronic organs. Many using these organs cantatas by Lawrence Keating, Because dren learn the perennial favorites sung er to switch parts with the pupil for have had little or no training in organ of the success of these seasonal cantatas in Sunday School Kindergarten and sight-reading and rhythmic development. playing and therefore find the reading of by this composer and because of the fre- Primary Rooms, they show a particular the third stave for the pedals somewhat quent requests by choirmasters for a love for the melodious themes sung in This new collection, which is now get- of the year with good effect by a volun-children given the opportunity for such ter essentials, giving them a good foundating editorial finishing touches before teer choir with amateur soldsts, THEO-religious experiences generally come from tion for their future musicianship and

contents are Brahms, Chopin, Hassler, of certain favorite scriptural passages ments, has enjoyed. This coming duet to Tuxerut Taxes is at the low cash price Bizet, Dvořák, Bach, Handel, Franck, which are suggested at various points in collection will give two young pupils in of 35 cents, postpaid.



venience to the average organist, and Pre-publication offer on this book is at that is just what this album will provide. the Advance of Publications cash price Marches often must be rendered on the of 35 cents, postpaid. organ for Church festivals, special Sunday School services, weddings, etc., and THE CHILD HAYDN-Childhood Days of in school auditoriums and lodge rooms Famous Composers-By Lottic Elisworth Coit where assembly marching, drills, and BALLADS OF PAUL BUNYAN-Choral Cycle and Ruth Bampton-This series of books on other exercises frequently call for march

to date only modestly boasts of two pub- The variety of contents in this album lished books; The Child Mozart and The now in the making is such as to cover lean choral work based upon two favorite CHILD BACH but the enthusiasm with special seasonal needs like Christmas, which teachers have taken up these Easter, and Thanksgiving, along with a ary Paul Bunyan. The telling of these books for their young pupils, both those generous number of marches that can be episodes in verses combine the beautiful taking Ciass Instruction and those tak- used at any time for all purposes. All are and the dramatic, and Miss Strong adds ing Private Instruction, indicates that within the playing abilities of the averthe idea behind these books is practical age technical development, and registra- as an able composer of choral material and that they appeal to young people. tion is provided both for the Hammond

The Advance of Publication offering of



is in easy arrangement for the young sky-Arranged for Plano Duet by William tastic appetite. student, and besides this music to de- M. Felton. Shortly before his passing helpful and in itself a play-work project that when this volume is published that 40 cents, postpaid. over which any youngster or a group of it will take a place among the best selling piano duet material in grades four to

These duet arrangements are particupears from press may be assured of a larly effective and although many piano copy by placing an order now, remitting solo arrangements of these orchestral numbers have been greatly enjoyed it is ments do greater justice to the variety of there is sure to be an enthusiastic welcolor and the harmonic structures to be come given to this book of Second Piano heard in the original orchestral forms of parts to these little study pieces. There these numbers.

Theodore Presser Co. is glad to give assuring themselves of a copy of the four-hand arrangement of the NUTCRACK-ER SUITE when it is published through



quent requeste of constant at that can be used at any season. Sunday School and Church and of course, attractive for first year students to mas-This cantata also gives impressive op- Mrs. Richter's My Own Hymn Book. Some of the composers noted in the portunities for the reading by the Pastor a collection of easy plano solo arrange-

songs, of course, there is given between and Tschaikowsky. Because of copyright these may be read by an especially apcourse, mother or father, or an older A single copy of this cantata may be brother or sister may play one of the ments and goodly results will be obtained quickly because of the use to which young pupils could put these duets, either in the home or in the Sunday School in accompanying the singing of these hymns. and at divance of Publication offer of This price, of course, must be sent with ALBUM OF MARCHES FOR THE ORGAN—Between the staves of each number, the

CO

for Mixed Voices and Narrator; Ballads by Ethel Louise Knox, Music by May A. Strong -This is a notable and typically Amerepisodes in the experiences of the legendto her already well-established reputation by the fine musical settings she has made to bring into being this very creditable program feature for any well trained quaintance with the revered master comsingers are sure to become en rapport in the enjoyment of this musical presentation of two episodes concerned with Paul Bunyan who according to tales told of him in American lumber camps demonin easy plane duet form, All of the music NUTCRACKER SUITE-By P. I. Tschaikow strated phenomenal strength and a fan-

A baritone-narrator is necessary to the light and instruct there are directions from this world William M. Felton comgiven for the dramatization of the story. pleted arranging the entire NUTCRACKER the composer. Advance of Publication In this connection the detailed guidance Suite of eight numbers for plane duet subscribers may register for a single copy, as to the making of a miniature stage, playing. It was an undertaking in which advance subscriptions being accepted at including appropriate settings, will prove he found great pleasure and we feel sure the Advance of Publication cash price of



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tunes which cleverly make it easy and

The Advance of Publications offer on Robert T. Benford's SECOND PIANO PART

A SECOND PIANO PART to the Fifteen Two- several speaking parts. The time of per-Part Inventions of BACH, by Ruggero Vene- formance is about two hours. Be sure to Bach's two part inventions should be ask your dealer to permit you to examine part of the pianistic experience of every a copy of this operetta before deciding piano pupil, and because the pupil's ren- on the next production under your didition of these inventions can be made rection, doubly enjoyable by the accompaniment of a second piano part, THEODORE PRESSER CO. finds it very gratifying to have in preparation for publication PREMIUMS MAKE USEFUL GIFTS-Alsuch a SECOND PIANO PART which will be of great service to those progressive teachers who have their studios equipped

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score form in smaller notation. The Ad- 11 new ETUDE subscriptions. vance of Publication cash price for a single copy is 35 cents, postpaid.



ADVANCE OF PUBLICATION OFFERS WITHDRAWN-It will be necessary to ask Advance of Publication subscribers to the book Portraits of the World's Rest-Known Musicians, with Thumbnail Biographical Sketches, edited by Guy McCoy, to be a little patient with regard to the delivery of copies because the mechanical detail in the production of this book, with its thousands of half-tone portraits, is considerable, and under wartime conditions work of this kind does not progress acis being withdrawn from advance of pubis being given to the completion of all new subscriptions to THE ETUDE, editorial work and the carrying through of necessary mechanical details with an aim to getting publication on the book as soon as possible, and then again, this book is deserving of a price well above the price which has been paid by those is 81/2" in diameter and has imprinted who have subscribed to it in Advance of upon it in sepia, the bust of one of eight Publication. The regular price at which it will be marketed will be announced later, and the Advance of Publication subscription is being closed as of October 1st. Later when delivery of copies is made to the advance subscribers we know they will be delighted with the bargain they tion subscription.



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though our list of available premiumthat may be secured for selling new subscriptions to THE ETUDE has been greatly reduced by the curtailments by the War Effort, we have been able to substitute found useful in almost every home.

25-PIECE DINNER SET: a handsome lished with the original TWO-PART IN- ter. Each piece is embossed with a grace- loose his long pent-up feelings. VENTIONS given above each brace in ful tulip design, Your award for securing

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CRYSTAL TRIPLE SERVER: Useful in different ways for salads, fruits, cold cording to normal expectations. The book foods, etc. Made of sparkling embossed clear glass. Server has a cover that can lication offer because special attention be used as a separate dish. Yours for two

> PORCELAIN MUSIC MASTER PLATES: These are ideal for decorative purposes, or may be used for serving food at a musical luncheon. Each plate master composers. The complete set may be had for 7 new ETUDE subscriptions or one plate of your choice for one new sub-



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Letters from Etude Friends

Getting It Out of His System

Many ETUDE readers no doubt feel like the faithful ETUDE subscriber for thirty years, who has "taken his pen in hand" types of merchandise, such as dishes, for and "let go" on the musical perversions the murk of jazz and swing. For the most part we are sure that the majority of people of cultivated taste are pretty cluding 4 cups, 4 saucers, 4 9"-dinner horrors that are presented as music by plates, 4 6"-bread and butter plates, 4 some of the bands, just as is Franz E. he went to Germany to the town of his This Second Piano Piano

over the air? I refer to the general run of affects of the stands of the content proper for turnmer in the average dance band. He stands in the center of the stands of the center of th

on that humber."

The trombone player, instead of remaining in his seat like a conservative musician, stands up and points his instrument toward the ceiling and keeps it continually wavering and trembling over holds and everything else. A listener couldn't possibly tell whether the hold was B or C. The clarinet player has the same

was B or C. The clarinet player has the same quavering mania.

The saxophones run from the top to the bottom, with as senseless a string of notes and crazy dodging around, as human finger motion will permit, to say nothing of the "buzzy" tone

bottom, with as sensitions a string of notes and will permit, to say nothing of the "bux" to will permit to seem to think that the third permit to the property of the permit to the per

World is Waiting for the Sunrise for the "all

World is waiting for the Surrise for the "all The habit that swing directors have leady of calling themselves "maestree" is no less scheening. If some of them would take a day off and study the dictionary, they would find at the special part of the surriverse of the surriverse art especially a master of mule. They are estrainly not that. It is plainly evident that they use the worl for the child's reason that it sounds big, and worst of all, they have to majpronounce it "meeting," intended of "mys-land produces in the surriverse of the surrivers

The old maestros spent their lives studying music and in a good many cases spent years on one composition. Each put his heart and soul into his work. His very personality is imbedded in every note, and that means his spirit is still living in it, because that is what personality is, the spirit.

World of Music

(Continued from Page 625)

another town, Oespel, nearby, that he suffered a heart attack which caused his To the Frust:
Could you please tell me if there is anything
within reach of your influence that you can do
to the coultaw, or at least discourage, such complete
multilation of the musical art as exists today
over the girl? I refer to the general run of
Hillinois Chapter, American Guild of Organists, and was the composer of a number of successful organ works.

> FRANKLIN E. CRESSON, widely known piano teacher, active many years in Philadelphia, died in that city on July 1, 1943. He was born in Philadelphia on February 9, 1859 and following his graduation from the Philadelphia Musical Academy went to Germany, where he was a pupil of Heinrich Ehrlich and Albert Becker. Upon his return to the city of his birth he studied with Dr. Hugh A. Clarke at the University of Pennsylvania. For a time he was a member of the faculty of the Philadelphia Musical Academy. In 1901, with the late John W. Pommer, he founded the Hyperion School of Music, which for many years exerted a wide influence in the musical life of the community.

> DR. HENRY S. DRINKER, well-known Bach authority of Philadelphia, has given to Westminster Choir College at Princeton, New Jersey, his collection of scores and choral parts known as "The Pennsylvania Choral Series." Included in the series, to be called the "Drinker Library of Choral Music," are seventy Bach cantatas, the "Christmas Oratorio," the "St. Matthew Passion," and the "St. John Passion," the choral works of Brahms, and many works from the Roman and Venetian schools, Dr. Drinker will supervise the maintenance and circulation of the library, in collaboration with Dr. John Finley Williamson, President of Westminster Choir College

> THE NATIONAL MUSIC COUNCIL, in its fourth annual survey of the compositions performed by the major symphony orchestras of the United States during the 1942-43 season, discloses some interesting figures. Of these, perhaps the most significant are the figures pertaining to the number of works by American-born composers presented on the programs. During the season, one hundred and forty such performances were given, as compared with one hundred and twenty for the



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TET'S NOT KID OURSELVES about this. Our pay envelope today is dynamite. If we handle it wrong, it can blow up in our face . lengthen the war . . . and maybe wreck our

chances of having happiness and security after The wrong way to handle it ... and why

The wrong way is for us to be good-time Charlies. To wink at prices that look too steep . . . telling ourselves we can afford to splurge.

We can't afford to-whether we're business men, farmers, or workers. And here's why:

Splurging will boost prices. First on one thing, then all along the line.

Then, wages will have to go up to meet higher prices. And higher wages will push prices up some more . . . faster and faster, like a runaway snowball.

The reason this can happen is that there is more money in pay envelopes today than there are things to buy with it. This year, we Americans will have 45 billion dollars more income than there are goods and services to buy at present prices. That's the dynamite!

The right way to handle it ... and why

Our Government is doing a lot of things to keep the cost of living from snowballing.

Rationing helps. Price ceilings help. Wage-andrent stabilization helps. Higher taxes help. They're controls on those dangerous excess dollars.

But the real control is in our hands. Yours. Mine It won't be fun. It will mean sacrifice and penny-pinching. But it's the only way we can win this war . . . pay for it . . . and keep America a

going nation afterwards. And, after all, the sacrifice of tightening our belts and doing without is a small sacrifice compared with giving your life or your blood in battle!

Here's what You must do

Buy only what you absolutely need. And this means absolutely. If you're tempted, think what a front-line soldier finds he can get along without.

Don't ask higher prices - for your own labor, your own services, or goods you sell. Resist all pressure to force YOUR prices up.

Buy rationed goods only by exchanging stamps.

Shun the Black Market as you would shun the plague.

Don't pay a cent abave ceiling prices.

Take a arin-and-bear-it attitude an taxes. They must get heavier. But remember, these taxes help pay for Victory.

Pay off your debts. Dan't make new anes. Getting yourself in the clear helps keep your Country in

Start a savings account. Buy and keep up adequate life insurance. This puts your dollars where they'll

Buy more War Bands. Not just a "percent" that lets you feel patriotic, but enough so it really pinches your pocketbook.

If we do these things, we and our Government won't have to fight a postwar battle against collapsing prices and paralyzed business. It's our pay envelope. It's up to us.

KEEP PRICES DOWN!

This advertisement, prepared by the Wor Advertising Council, is contributed by this magazine in co-operation with the Magazine Publishers of America.

THE ETUDE

There Is A Thrill In The Patriotic Fervor Of The



JOHN PHILIP SOUSA LIEUT, COMMANDER, U. S. N. R. F Barn—Washingtan, D. C., Navember 6, 1854 Died—Reading, Pa., March 6, 1932

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PIANO SOLO (JC 30044)	.5
PIANO SOLO—Simplified Arr, by Rob Roy Peery (JC 30761) PIANO DUET (JC 30442)	.5
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MANHATTAN BEACH MARCH
Piano Solo .50—Piano Duet .75
Piano Loso .50—Piano Duet .75
Piano Solo .50—Piano Duet .75

Band .75

THE STARS AND STRIPES FOREVER

*	PIANO SOLO (Cat, No. JC 30111)	\$0.50	*
ıî	PIANO SOLO—Simplified Arrangement by John W. Schaum (JC 30552)	.50	Î
II	PIANO SOLO (TRIO PORTION)—Simplified Arr. by Bruce Carleton (JC 30868)	.30	
Ш	PIANO DUET-1 PIANO, 4 HDS. (JC 30112)	.75	
Н	PIANO TRIO-1 PIANO, 6 HDS. (JC 30113)	1.00	Ш
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Ш	SONG FOR MEDIUM VOICE (JC 30114)	.60	111
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	CHORUS OR QUARTET OF MEN'S VOICES	.12	Ш
	CHORUS OR QUARTET OF MEN'S VOICES (T, T, B, B,)—Arr. by E, A, Tidmarsh (JC 35428)	.15	Ш
П	CHORUS OF TREBLE VOICES, TWO PARTS		111
Ш	(S. A.) (JC 35233)	.12	111
Ш	SCHOOL CHORUS, THREE PARTS (S. A. B.,		111
Н	Melody in Bass) (JC 35234)	.10	Ш
Ш	UNISON SCHOOL CHORUS (JC 35232)	.10	Ш
Н	STANDARD BAND	.75	Ш
Н	SYMPHONIC BAND ORCHESTRA (Small)	1.50	Ш
Н	ORCHESTRA (Small)		Ш
Н			111
Н	THE STARS AND STRIPES FOREVER—Simplifier Piano Arr. of Trio for Piano Solo by Bruce Carlo		111
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HANDS ACROSS THE SEA-MARCH __



POWER and GLORY

SOUSA MARCHES

MARCH
Introducing
"Onward Christian Soldiers"
(Published by Theodore Preser Co.)
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FULL ORCHESTRA (TP 19212) \$1.15

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BAND 75

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PIANO SOLO	.50
BAND	.75
	.75
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BAND		
ORCHESTRA	(Small)	
ORCHESTRA	(Full)	1.

THE AVIATORS MARCH



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